



The Jackson Brothers

a family of photographers

John W Taylor

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by

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- **The National Library of Scotland** (Map Collection)
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- **The University of Leicester** (Historical Directories of England and Wales)
- **De Montfort University, Leicester** (Photographic Exhibitions in England, 1839-1865)
- **Henry Ford Museum**

These institutions are to be commended for **not** following the current practice of commodifying access to educational material. This trend is an unpardonable impediment to research and scholarship. Many British publically-funded universities, museums, and particularly the National Archives, are among of the worst offenders.

I also wish to express my gratitude to Mr. Tony Kuret for his kind assistance, and to my wife for her patience and support.

John Taylor, MA, DPhil.

JACKSON BROTHERS, ARTISTS, PHOTOGRAPHERS, &c.

PHOTOGRAPHIC PORTRAITS

Taken daily, from 9 a.m. to Dusk, in all the various styles, at the Art
and Photographic Galleries close to the

MIDDLETON JUNCTION STATION, JUMBO,

Also at the Fine Art and Photographic Galleries,

TOP OF CLEGG STREET, OLDHAM.

AMONGST THE VARIOUS STYLES ARE—

THE NEW COME VIGNETTE PORTRAIT.

THE CABINET PORTRAIT.

THE OPAL PORTRAIT.

THE CANVAS PORTRAIT PAINTED
IN OIL COLORS.

THE CARTE-DE-VISITE PORTRAIT.

FROM 5s. THE DOZEN.

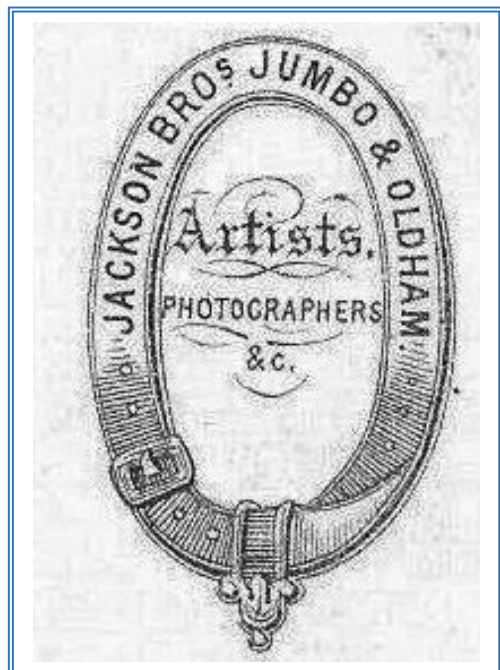
Photographs taken of Gentlemen's Residences, Landscapes, Machinery, &c., and
subject artistically arranged.

Photographs Copied and Enlarged or Diminished from the smallest Pin Miniature
to Life-size.

General Dealers in Artists' Materials, Drawings, Paintings, Engravings, Chromo-
Lithographs, Outlines for Illuminations, Photographic Albums, Cases, Mounts, Frames,
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Picture Frame, Looking Glass and Mount Makers, Carvers, Gilders, &c.

Paintings Cleaned and Restored; Old Frames Re-gilt.



Introduction

The purpose of this booklet is to identify the five siblings collectively called the “Jackson Brothers”. They were among the earliest generation to seize the opportunity presented by the new technology of photography and develop it into a business. The chief sources of information for the history of the Jackson family are the censuses for England and Wales, 1841-1911, supplemented by parish registers and other public records.

From about 1825 to 1839, Nicéphore Niépce (1765-1833) and Louis Daguerre (1787-1851) produced the world’s first photographs using various photochemical methods.

The Daguerreotype became a popular medium, largely because the process was not protected by patents, except in Britain and its colonies, where a license had to be purchased. However, the Daguerreotype’s image was fragile, so it was usually placed under glass for protection. Moreover, its image was unique, and could only be reproduced by photographing the original. In 1841, William Henry Fox Talbot (1800-1877), an English inventor working independently, and at the same time as Daguerre, filed a patent for his calotype photographic process. Talbot employed a chemically treated paper that produced a negative, which could be used to generate multiple copies of a photograph, thus establishing the foundation for modern photography.

Within two decades of Talbot’s achievement, entrepreneurs transformed photography into a multinational industry. Francis Frith, for example, became the world’s first photographic publisher in 1859, and went on to turn the sale of souvenir postcards into a thriving commercial enterprise. Vanity, however, was the godsend that led to commercial success as thousands of individuals embraced the craze of the *carte de visite*, an affordable calling card sporting a studio portrait of the presenter. By the end of the nineteenth century, with the introduction of portable cameras pre-loaded with rolls of film, photography was no longer the preserve of the professional, though most of the public still lacked the skills and equipment needed for developing, enlarging and reprinting. Since developing involved the use of chemicals many early photographic businesses were also classified with chemists.

The magic of photography is its ability to capture and preserve a moment in time. This creates a powerful historical tool, and provides a relatively easy, inexpensive and realistic way to chronicle the present for posterity. The advent of photography allowed the documentation of a broad spectrum of human affairs, from momentous public events to meaningful private occasions, from

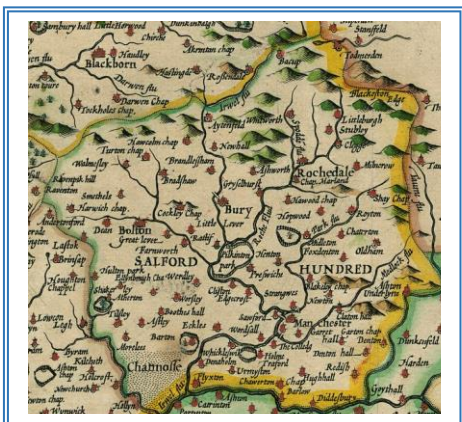
the significant to the commonplace, and from man-made townscapes to natural landscapes. Beyond its documentary aspect, photography gradually won a place within the arts, steadily receiving official validation from 1856, when the Victoria and Albert Museum held a photographic exhibition of its embryonic collection. If we use *Slater's Directory of Manchester & Salford* (1877-1878) as an indicator, it appears that in the public consciousness photographers were already considered artists. In its Index of Trades, photographers are referred to as 'photographic artists', and the reader is directed to the heading, 'artists'.

It must be emphasized that the images used in this work are purely illustrative. Some are copies of copies, and it would be very wrong to judge the competency of the Jacksons based on what you see below. No guarantee is given as to the accuracy of colour, tone, contrast, or sharpness in respect of the originals.

It was during the second half of the nineteenth century, when photography was developing rapidly and new methods and equipment were coming into vogue that the Jackson Brothers established themselves as photographers in Lancashire in and near the city of Oldham. It is to this area we now turn our attention.



A carte de visite by the Jackson Brothers of Jumbo



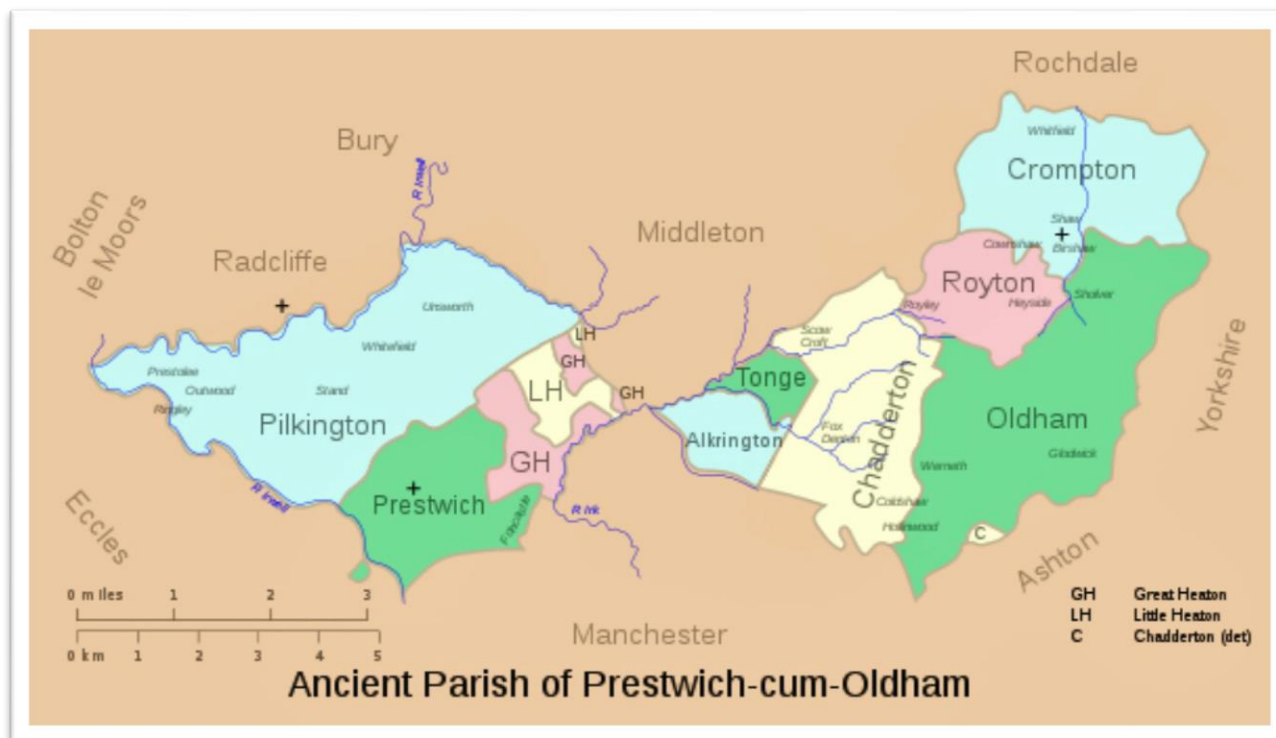
Geographical Setting

Our principal area of study is located in the north-eastern quadrant of Greater Manchester. Historically, it would have been part of Lancashire. The Jackson Brothers first established their business in a tiny hamlet with the unlikely name of Jumbo, which is located in what is now Middleton Junction. From there, the business expanded to nearby Oldham, and, when part of the family moved, to Rochdale. Many of the locations mentioned in our story are discussed below.

While the censuses of England and Wales provide valuable information, the geographical, political and ecclesiastical nomenclature they use changes over time, resulting in confusion. What at first appears to be conflicting information, at closer look, turns out not to be. In addition, modern maps fail us, because the place-names of many townlands, villages and parishes have fallen out of use as they have become subsumed in the larger conurbations of modern towns and cities. For our area, a very useful tool that allows the viewer to move between the modern street plan and its Late Victorian counterpart can be found on the [ARCHI UK: Archaeological and Historic Sites Database](https://archi.uk/).

Prestwich cum Oldham

This was a medieval ecclesiastical parish within the Hundred of Salford, which was a Norman administrative subdivision of the County of Lancashire. The eastern half of this parish, shown on the right of the Map 1, is central to most of our enquiry.¹ The Church of St Mary the Virgin in Prestwich was central to the parish. The parish was large, encompassing ten townships, and some parishioners chose to use St. Leonard's Church in Middleton, which was outside the parish boundary, but closer. As the population grew, Prestwich cum Oldham fragmented into smaller parishes.



Map 1

Tonge was a township in its own right, but was incorporated into the Municipal Borough of **Middleton** in the late 19th century. Its etymology is uncertain. Ekwall argued that it was named because of its location on a tongue of land between the River Tonge and Bradshaw Brook.² The *Victoria County History* holds that its origin was a family name.³ Its population in 1861 was 4,606.

Alkrington was a township established in the Middle Ages. A township refers to a subdivision of a larger parish, and formed the basis for taxation and the legal administration of a rural community.

Tongue cum Alkrington refers to the two townships, which combined to form a chapelry in 1842.⁴ Its original church, St. Michael's, was built in 1839, as a 'plain brick edifice'.⁵ It was demolished and replaced by the current listed building in 1901. A chapelry is a subdivision of an ecclesiastical parish.

Chadderton was a manorial township containing Foxdenton Hall and Chadderton Hall, the seats of powerful families, some of whom held the position of High Sheriff of Lancashire.⁶ The town of Chadderton grew substantially during the Industrial Revolution as much of its population moved from agriculture to the textile factory system.

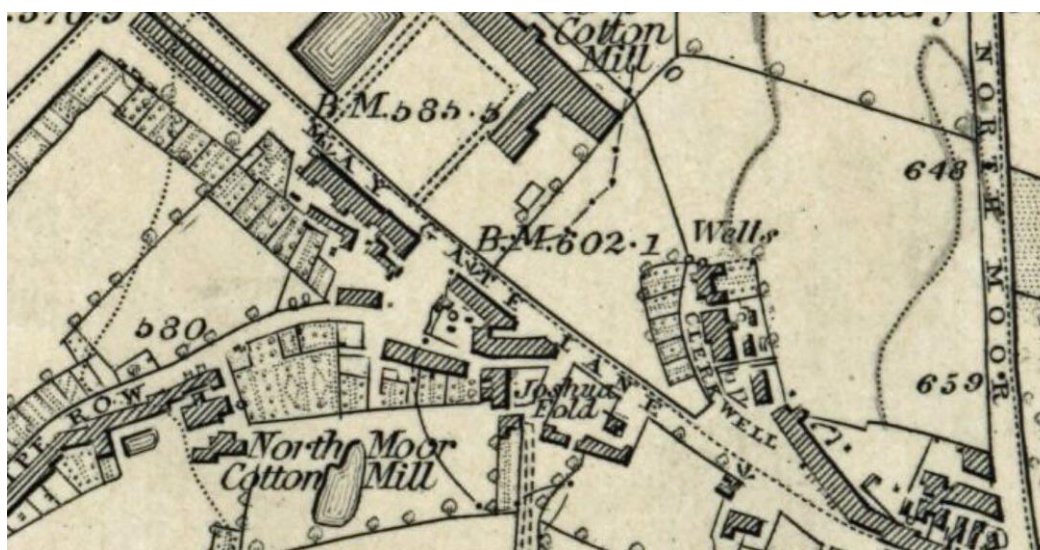
Chadder. This refers to Hanging Chadder (literally 'steep hill'), which was a hamlet in the township of Crompton.⁷ It is now Thornham, situated along the Rochdale Road, north of Royton.

Oldham. On Map 1, the eastern section is also referred to as the Oldham parochial chapelry (which included the townships of Crompton, Royton and Chadderton). It is also described as a

township, a much larger area than the city itself. In 1801, Oldham Township had a population of 12,024, by 1811 it had grown to 16,690 and by 1821 to 21,662.⁸ By 1821, only three percent of the families living in the chapelry were involved in agriculture, with about 96% already involved in trade and manufacturing. In 1765, there were no cotton mills in the chapelry, but by 1825 there were 65 steam-driven factories, all but two built after 1800. Such rapid mechanization resulted in depressed wages, which caused civil unrest and spawned the Luddite Movement, involving an attack on Burton's Mill at Middleton in 1812.⁹ Before the advent of the First World War, Oldham's population had increased to over 147,500, many of whom were employed in its nearly 250 mills. It grew to become the largest cotton spinning centre in the world, and in the Great Exhibition of 1851 at the Crystal Palace, Oldham shared, with Manchester, its own display, "Machines in Motion" among the 25 countries exhibiting.¹⁰ The downside of all this is embodied in the reaction of the fictional character, Percy Blake: "Oldham was, I think, the most detestable hole I had ever put my foot into. ... It was a mean, ugly, ill-built, straggling, dirty, dingy, gloomy-looking, old place; the very refuse and dust hole, so to speak, of the entire manufacturing district."¹¹ Obviously, Blake completely failed to appreciate the dynamics of progress and profit.

North Moor was a hamlet in the parish of Chadderton.¹² It is now a suburb of Oldham, and situated about 1 km northwest of the town centre. Map 2 shows how it appeared in 1845. North Moor Road is on the right, leading northward to the hamlet of North Moor, but May Gate Lane is the area relevant to this study and the main thoroughfare giving access to North Moor Cotton Mill.

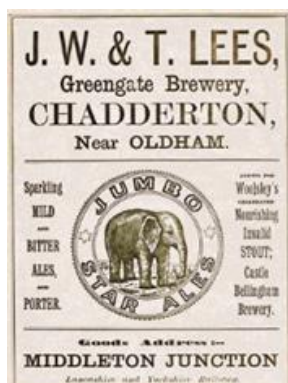
Middleton was an ecclesiastical parish of the Hundred of Salford, and home to the Church of St. Leonard. In 1770, Middleton was a quiet village, but was transformed into a bustling centre of textile manufacturing during the Industrial Revolution, moving from silk production to cotton spinning. Jumbo and Middleton Junction lie to the south of the town (see Map 3).



Map 2

Jumbo was situated along Grimshaw Lane in what is now **Middleton Junction**. Historically, it was part of the estate of Bradshaw Hall, which was occupied by the Chadderton family from 1548-1820. The place-name appears to have been introduced sometime in the closing decades of the eighteenth century.¹³

Jumbo is a most unlikely Lancashire place-name, and one suspects it is an exotic import. The word, jumbo, is first attested in English slang in 1823.¹⁴ It is defined as ‘a clumsy, unwieldy fellow’, so it is difficult to see how this would apply to a place. Others have looked to *Mumbo-Jumbo*, a West African Mandinka word. The term was first encountered in 1738 by the British agent for the Royal Africa Company, Francis Moore, who sailed up the Gambia River to explore the Guinea highlands. He describes *Mumbo-Jumbo* as a ‘dreadful bugbear’ used to strike awe into the local women, which kept them in order.¹⁵ In our context, this Mandé term would have to be disarticulated, and there is no rationale to explain why only the second element should be used. Again, it is difficult to frame a coherent argument to show how this West African socio-religious conception relates to a place in Lancashire. We are on firm ground in discounting Jumbo the Elephant (1860-1885), who was sold by the London Zoo to P.T. Barnum of circus fame. The creature arrives on the scene too late. Similarly, timing also precludes the jumbo, a carriage or platform used to transport multiple rock drills, used in mining and tunneling. This piece of equipment makes its appearance during the construction the Fréjus Rail (Mount Cenis) Tunnel (1857-1871), linking France and Italy beneath the Alps. It too post-dates our place-name. The Ordnance Survey map (Map 7), surveyed in 1844-1845, shows the location of Jumbo, but refers to it as Jumba.¹⁶ This is certainly a transcription error. Twelve years before this map was published, Elias Hall’s geological map of 1836 clearly shows ‘Jumbo’, as do other, later, Ordnance Survey maps.¹⁷



Greengate Brewery opened at Jumbo, Middleton Junction in 1828. This advertisement of 1880 associates the place-name with the then famous circus elephant.

By the 1780's, England's cotton industry had become concentrated in Lancashire with a large number of mills within the Oldham, Bolton and Manchester triangle.¹⁸ Our area, along with Jumbo, lies within this triangle. Around the area of Middleton Junction, between 1770 and 1840, the cottage industry of local weavers was replaced by the factory system of mills; the railroad arrived to form Middleton Junction, and the Rochdale Canal, built near Jumbo to facilitate the transport of goods and coal, was completed (Map 3).



Map 3. Jumbo circled in red. Railway lines form Middleton Junction. Cotton mills line the left bank of the Rochdale Canal.¹⁹

Over the ensuing decades, due to technological advances, the Lancashire cotton industry surpassed all competitors, principally those of the Indian subcontinent.²⁰ The domestic weavers of Bengal had been producing high quality, dyed, cotton muslins and calicoes. Other areas produced exotics like gold and silver lace, brocades, taffetas, chintzes and gingham, which were imported into Europe by the British East India Company. However, one item of trade, treasured above all other woven products, was the cashmere shawl or pashmina.²¹ Jane Austen voiced the delight of Regency England for these versatile and fashionable garments in her novel, *Mansfield Park*.²² At the centre of the early trade in cashmere shawls was the city of Jammu, located in state of Kashmir. Local Kashmiri tradition holds that Jammu was founded in the 14th century BC by Raja Jambu Lochan, and was originally called Jambu Nagar (town of Jambu).²³ This older version of the city's name is translated in early 19th century British gazetteers as *Jummoo* or *Jumbo*.²⁴ This same Jumbo is also mentioned by travel writers.²⁵ The excerpt below describes the trade in cashmere shawls (shauls) from Jumbo.²⁶

An administration so munificent and judicious, at the same time that it enforced the respect of his own subjects, made Jumbo a place of extensive commercial resort, where all descriptions of men experienced in their persons and their property a full security. The articles of merchandise constituting the trade of Jumbo and Cachemire, are transported by men, usually Cachemirians, whose burthens are heavy, two of them making the load of a strong mule, and the hire is fixed at the rate of four rupees for each carrier. The shauls, when exported from Cachemire, are packed in an oblong bale, containing a certain weight or quantity, which, in the language of the country, is termed a *biddery*; the outward covering of which is a buffalo's or ox's hide, strongly sewed with leather thongs. As these packages are supposed to amount, with little variation, to a value long since ascertained, they are seldom opened until conveyed to the destined market. A Cachemirian porter carries a load as a Scotchman carries his pack. It appears that Jumbo continued to increase its power and commerce until the year 1770,

As you will notice, the zenith of Kashmiri Jumbo's trade is reached around 1770, about the time the area around Lancashire's Jumbo begins its progression toward industrialization. In response to the popularity of imported cashmere shawls, British manufacturers responded by producing cheaper imitations.²⁷ By 1829, it was estimated that the value of British produced facsimile shawls, made mostly in Scotland and the Manchester area (Norwich is not included), exceeded a million pounds sterling.²⁸ Textiles, weaving and the cotton trade link Middleton Junction and Jammu, and it is within this milieu that the answer to the origins of Jumbo's place-name lies.



Charlestown was a rural hamlet situated to the east of **Blackley** and Boggart Hole Clough, now a suburb of northeastern Manchester.



Map 4

The Jackson Family

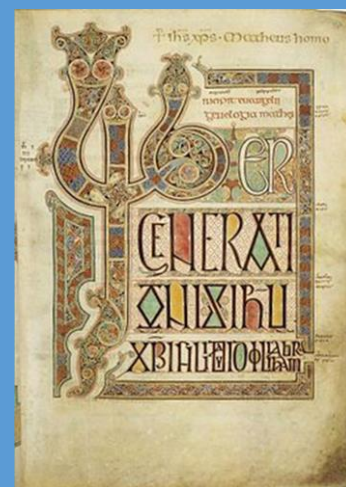
Jonathan Jackson was the son of Robert Jackson and Mary Butterworth, and was baptized on 6 May 1792 at St Peter's Church in Oldham. He married **Mary Walmsley** on 26 Jan 1817 at the parish church of St. Leonard's in Middleton. Banns were read, as they were both resident in the parish. At the time of their marriage, Jonathan was a weaver in the textile industry, like his father. Mary Walmsley was born in Chadder, and baptized at St Leonard's Church in Middleton on 16 November 1791. Her father was John Walmsley and her mother, Hannah Boardman. John Walmsley was a husbandman (farmer) in Alkrington before moving to Chadder.

Jonathan Jackson and **Mary Walmsley** had eight children:

- **John (1)** was born late in 1817 at **North Moor**, and baptized on 4 January 1818 at St Peter's Church, Oldham. He died before his tenth birthday, and was buried on 21 February 1827 in the churchyard of St. Peter's. He was named after his maternal grandfather.
- **James** was born in Oldham late in 1819, and was christened on 7 Jan 1820 at St. Peter's, Oldham. He died in infancy, and was buried on 14 January 1821. He was named after his paternal grand-uncle.
- **Robert** was born at North Moor, and was baptized on 1 September 1822 at St Peter's Church, Oldham. He was named after his paternal grandfather.
- **Jonathan** was born at North Moor, and baptized at St Peter's Church, Oldham on 3 June 1824. He was named after his father.
- **John (2)** was born at North Moor, and christened at St Peter's Church, Oldham on 26 August 1827. He was named after his departed brother, and, by extension, his maternal grandfather.
- **David** was born at North Moor, and christened at St. Peter's Church, Oldham on Christmas Day of 1829.
- **Samuel** was born at North Moor, and baptized at St. Peter's Church, Oldham on 7 October 1832.
- **Sarah** was born at North Moor, and baptized at St. Peter's Church, Oldham on 25 January 1835. She died the following year, and was buried at St. Peter's Church in Oldham on 1 December 1836.

ST. LEONARD'S CHURCH

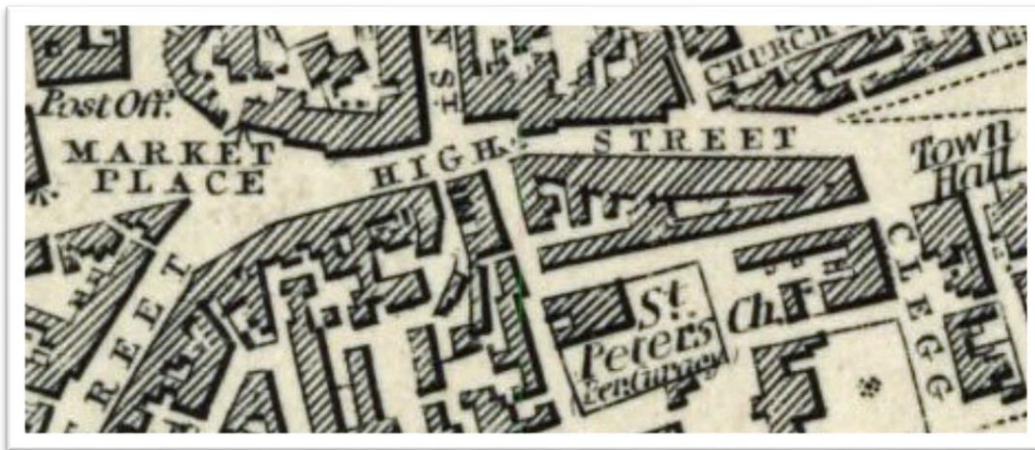
St. Leonard's Church is the oldest church in the Manchester diocese, and while most of its fabric is medieval, dating to its rebuilding in 1412, it includes a Norman doorway. The building was preceded by a Saxon church, and housed the remains of St. Cuthbert (c. 634-687), Saint Oswald (c. 604-642) and the Lindisfarne Gospels, which had been transferred to Middleton for safe keeping in advance of an invading Danish army.



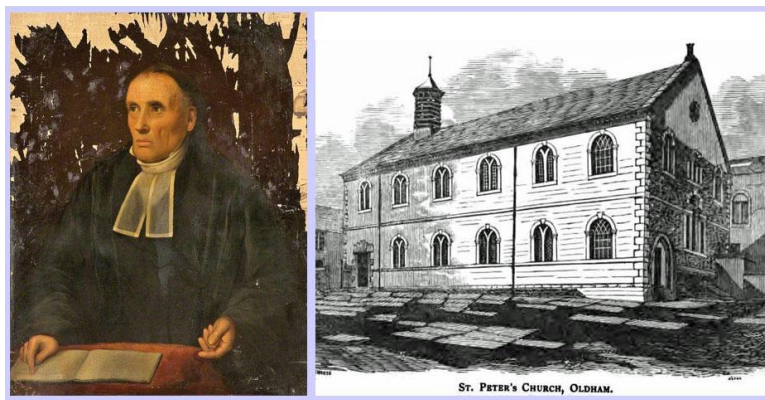
Folio 27r from the Lindisfarne Gospels

All the children were christened by the Reverend William Winter, curate of St. Peter's and master of Oldham Grammar School. He also served as chaplain to the Loyal Oldham Volunteers from the outbreak of the Napoleonic Wars.²⁹ Two years after Sarah was baptized, and, after forty years of service to St. Peter's, William Winter died on 10 July 1838. He was 62.³⁰

In 1765, the construction of St. Peter's Church began at a site located on Chapel Street in Oldham's town centre. It was consecrated upon completion in 1768. The funds required for its construction were raised by public subscription.³¹ Due to the burgeoning population of Oldham, the church was enlarged in 1804, and eventually rebuilt on a grander scale in 1901. At a time in England's history, when retail was deemed more important than religion, St. Peter's was demolished in 1967, and replaced by a ghastly, ill-designed shopping mall, St. Peter's Precinct. At least the church's name had been preserved, but not for long. Within twenty years, the precinct was, in turn, demolished to make way for a grander 'cathedral of consumerism', which was named 'Spindles', a nod to the city's now moribund cotton industry. Consequent to the destruction of St. Peter's Church, the remains of those interred in the old churchyard had to be exhumed and re-interred in a public cemetery. The gravestones were smashed and dumped. Such is the city's respect for its past, and the people who helped build it.



Map 5. Location of St. Peter's Church and Clegg Street³²



Rev. William Winter.³³ The original St. Peter's Church, Oldham.³⁴

About six months after Rev. Winter died, the surviving children lost their mother on 2 December 1838. Mary was 43 years old, and probably died in childbirth like so many of her unfortunate contemporaries. The family was still living at **North Moor**. Samuel was only six, and Jonathan, like his elder sons, was working. He lacked a daughter old enough to run the household, so he had little recourse but to remarry. Jonathan met a recently widowed mother, **Betty Wolstencroft Dunkerley**, and they married on 4 February 1839. Perhaps this was a short period by the standards of Victorian mourning etiquette, but expediency trumped manners. The wedding was held at St Michael and All Angels, Ashton-under-Lyne. Betty appears to have been living at Waterloo, a village located less than 3km north of the city. Their blended family appears in the 1841 census, which is not geographically precise. The given parish is "Oldham Cum Prestwich", which is deliberately inverted, while the registration district is Ashton and Oldham.³⁵ In the household are Robert Walmsley (brother of Jonathan's late wife); Joel and Ann Dunkerley (Betty's children by her previous marriage to Daniel Dunkerley), and Samuel, David, John, Jonathan and Robert Jackson (the sons of Jonathan and Mary); not to mention the recently married couple Jonathan and Betty Jackson.

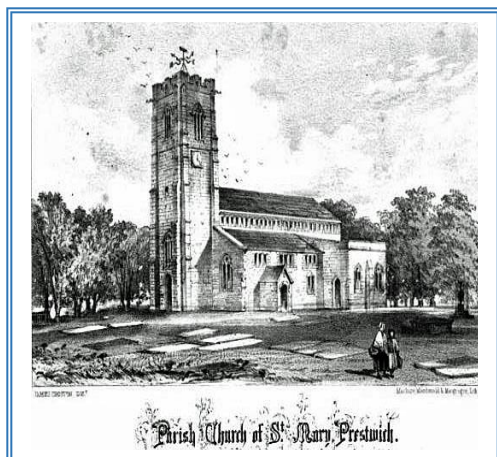
Jonathan worked as a weaver, as did his father and his new father-in-law, George Wolstencroft. In their day, much of cottage industry weaving was a thing of the past, and production was on an industrial scale. We can, therefore, dispel any notions of sitting quietly at a quaint handloom. It was a dangerous business. An accident on the shop floor of the North Moor Mill (Map 2), perhaps even the one Jonathan worked at, was debated in the House of Commons.³⁶

**"29, North Moor, Oldham, Feb. 20, 1854.
"Sir,—I wish to lay before your notice a misfortune that happened to a young man of the name of Thomas Schofield, while in the employ of the North Moor Mill Company, Oldham, by which he had his right arm torn off and his left arm broken in two places and dislocated at the shoulder, on the 10th of September 1852, for which he was under Dr. Rowtin, of Oldham, until May 2, 1853. If the shaft of the machinery had been guarded the misfortune could not have happened."**

In 1826, North Moor is characterized as swarming with multitudes. Its once pastoral scene, now encircled with 'recent-built' cottages inhabited chiefly by "weavers of strong fustians, a class of men whose privations for the last twenty or thirty years have been unparalleled – privations too, that no other part of the community have ever felt in any degree of comparison to theirs, and who have still endured with a degree of patience, unexampled in history".³⁷ This was the world of Jonathan Jackson, and why his family suffered a 38% infant mortality rate. The long and costly Napoleonic wars had been the cause of much national misery and domestic hardship. However, the post-war generation of Jacksons would do better. They would leave the textile mills, take

risks, and work diligently to establish themselves as professional photographers. Their success was transformative, and the family's fortunes improved both materially and socially.

Robert Jackson (1822-1885)



When Robert married **Betty Turner** on 18th October 1847, he was a bookkeeper, and claimed residence in the township of Tonge. Their wedding was held at the Parish Church of St Mary the Virgin, Prestwich.³⁸

Betty, the daughter of James Turner and Ann Buck, was baptized on 22 August 1824 at St. Leonard's Church, Middleton. She was one of seven children. Her father, according to the document shown below was a weaver, but, before 1851, he became a publican in Jumbo, where a number, if not all, of his children were born. James was born in Chadderton in 1800.

Page 184.

1847. Marriage solemnized at *the Parish Ch.* in the *Parish of Prestwich* in the County of *Lancaster*

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
367	10 October	Robert Jackson	25	Bookkeeper	Bookkeeper	Tong	Jonathan Jackson	Weaver
		Betty Turner	24	Spinster			James Turner	Weaver

Married in the *Parish Church* according to the Rites and Ceremonies of the Established Church, By *Wm. Davis* by me, *Thos. Jackson*

This Marriage was solemnized between us, *Robert Jackson* in the Presence of us, *William Davis* and *Jonathan Jackson*

Ann Buck was from Nottingham, and born in 1802. They were married on 23 September 1821. The principal reason that the Jackson photographic enterprise was located at Jumbo is because Robert's in-laws lived and worked there. After they married, the census shows that Robert and his wife took up residence in Tonge, which means in, or not far from, Jumbo.

According to the 1851 census, after his job as a bookkeeper, Robert was employed as a "Hand Power Cotton Dresser". A cotton dresser is an operative who assembles the yarn and prepares the threads prior to the weaving of cloth. This should not surprise us, but within the next decade, Robert encountered and embraced the field of photography. This, of course, is before a group of like-minded individuals met at the Hare & Hounds Inn on 16 May 1867 to form the Oldham Photographic Society. When the census for 1861 was taken in April, he had already established himself as an 'Artist Photographer, Chemist & Druggist', and had employed some assistants.

During this crucial decade, photography was creeping into the public consciousness, especially after photographs and cameras were exhibited at the Great Exhibition of 1851 in the Crystal Palace in London. Prince Albert was a keen collector and promoter of photography, and had his portrait taken in 1842.³⁹ The medium received the royal seal of approval when Queen Victoria became the first monarch to be photographed. Throughout 1853 and 1854, the Royal Society of Arts launched a travelling exhibition of photographs that visited 51 cities in England, Scotland and Wales. In 1857, Victoria and Albert opened the exceptionally influential Exhibition of Art Treasures of the United Kingdom in Manchester, which attracted 1.3 million visitors.⁴⁰ Among the treasures were 597 photographs, most of them portraits.⁴¹ The exhibition site had its own railway link, and, for the Jacksons, it would have meant only a short train journey from Middleton Junction. Two years before this exhibition, the Manchester Photographic Society was founded, and, in 1856, it mounted an exhibition and issued its first publication, *Photographic Illustrations, by Members of the Manchester Photographic Society*. About the same time, photography had established the technical parameters in which it would largely operate for the next twenty years. It was this introduction of a workable photographic process that led to the establishment of a commercially viable photographic industry.⁴²



Exhibition of Art Treasures of the United Kingdom, Manchester⁴³

By 1871, Robert was living at Greengate, Bradshaw Fold (Map 7), and registered as a 'photographer and artist'. In 1881, he is described as "Photographer and Picture Dealer Employing 3 Men and 1 Boy". Betty died in 1879, and was buried on 3 March 1879 at St Paul's Church, Royton. Robert and his family moved from Tonge to 24 Barker Street, Oldham, where he hired a domestic servant to run the household. Robert died in March of 1885.

During their marriage, Robert and Betty had four children, all of whom were born in Tonge:

- **Mary Ann Jackson**: born in 1849. She appears in the 1861 census as Ann, then we lose track of her.
- **Vernon Landseer Jackson** was born in 1851. He married Mary Walker on 8 September 1885 in Holy Trinity Church, Coldhurst, a chapelry in Oldham Township. He lived at 24 Barker Street, Oldham. His profession is recorded as 'photographer', obviously following in his father's footsteps. One suspects that his middle name is a nod to the very popular Victorian artist, Sir Edwin Henry Landseer (1802-1873). In 1871, he was assisting his father. Ten years later, he was managing the family's photographic business. At the birth of his daughter, Martha Mabel Jackson, on 6 October 1886, he is described as a 'photographer'. The census for 1891 shows that he was living on Park Road, Oldham with his wife and four year old daughter. He is listed as a 'Picture Dealer and Frame Maker', and was successful enough to have hired a servant. In the year before his death, he is described as a 'fine art dealer'. Vernon died in Oldham in 1902 at the age of 51. He was buried on 5 June at Chadderton Cemetery.

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1885. Marriage solemnized at the Parish Church in the Parish of Coldhurst in the County of Lancaster

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
257	September 8 1885	Vernon Landseer Jackson	34	Bachelor	Photographer	24 Barker St. Oldham Kings Arms Hotel	Robert Jackson	Photographer
		Mary Walker	full	Spinster		Oldham	John Walker	General Bricklayer

Married in the Parish Church according to the Rites and Ceremonies of the Established Church, by J. R. Smith or after from the Sup. Registrar by me,

This Marriage was solemnized between us, Vernon Landseer Jackson and Mary Walker in the Presence of us, James Turner Jackson Emily Walker Martha Walker Harriet Walker

- **James Turner Jackson** was christened on 27 July 1856 at St. Michael's Church in (Middleton) Tonge. In 1901, his address was 353 Park Road, Oldham.⁴⁴ James eventually became a solicitor after serving his clerkship to William Robert Clark of Oldham. He received first class honours in April 1881, and went into business with his mentor's son, George Riley Clark (1868-1931), establishing Clark and Jackson Solicitors, Church Lane, Oldham.⁴⁵ James married Ann [Ashton] in December 1885, and had four children:
1. **Robert Ashton Jackson** (1886-1950). In the 1911 census he is found at the Manchester Royal Infirmary as a surgeon. He married Frances Mary Harper, and their son Robert Hugh Jackson (1918-2013) OBE, MC, FRCP, became a notable paediatrician at Gateshead, later transferring to the Royal Victoria Infirmary in Newcastle. He was educated at Magdalen College, Oxford, and among the first cadre of students to do their clinical training at the Radcliffe Infirmary. Robert Hugh Jackson served in the

British Army as a medical officer in North Africa and Italy, where he won a Military Cross. He was awarded the James Spence medal of the Royal College of Paediatrics and Child Health.⁴⁶

2. **Albert Jackson** was born in Oldham on 27 Apr 1888. He began his career as an articled clerk, and became a solicitor in 1912. Albert enlisted in 1915, and served with the Royal Army Service Corps. After the war, he and Robert Oswald Mellor formed a partnership to create Mellor and Jackson at 8 Church Lane in Oldham. He died suddenly at his home in Royton on 11 November 1946 at the age of 58. Albert married Phyllis Marjorie Rye on 5 June 1919 in Oldham. She had served as a nurse during World War I.
 3. **Vernon Jackson** was born in Oldham on 20th June 1890. He attended Oldham Hulme Grammar School from September 1904 to December 1907. After leaving school, Vernon worked as a clerk and an assistant secretary in a cotton spinning mill, before volunteering for the Army on 7 December 1915. He was a private with the Artist's Rifles, the 28th Battalion of the London Regiment. He was placed on reserve until May 1917 and was transferred to the Royal Army Service Corps, Motor Transport Division as a lorry driver. He served in France from 12th August 1917, and was demobilized on 1st December 1919. In 1939, he was working as a printer's clerk in Chadderton. He died in Oldham in 1976 at the age of 86.
 4. **Dorothy Mary Jackson** was born in Oldham on 22nd April 1897. She married Joseph S. Partington in Oldham in 1922. She attended Oldham Hulme Grammar School (1906 to 1915). During the war, she joined the Voluntary Aid Detachment as a cook and nurse at Woodfield Hospital, Oldham.
- **William "Willie" Jackson** was christened at St. Michael's Church, Tonge, on 5 June 1859. He died as a youth, and was buried on 28 July 1870 in Middleton.

Jonathan Jackson (1824-1884)

The 1841 census, taken on the 6th of June, records Jonathan's age as 15, which is incorrect. He was actually 17, having been baptized at St. Peter's Church, Oldham, on 3 June 1824. At the age of 24, on 15 October 1848, after Banns, he married **Mary Holland** of Tonge. Jonathan was a weaver at the time of his marriage.

1848. Marriage solemnized at _____ in the Parish of <i>Prosewich</i> in the County of <i>Lancashire</i>								
No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
306	Oct. 15	<i>Jonathan Jackson</i>	<i>24</i>	<i>Bachelor</i>	<i>Weaver</i>	<i>Tonge</i>	<i>Jonathan Jackson</i>	<i>Weaver</i>
		<i>Mary Holland</i>	<i>24</i>	<i>Spinster</i>	—	<i>ditto</i>	<i>James Holland</i>	<i>Weaver</i>
Married in the _____ according to the Rites and Ceremonies of the Established Church, <i>After Banns</i> by me, <i>John Dooker</i>								
This Marriage was solemnized between us,		<i>Jonathan Jackson</i>			in the Presence of us, <i>Robert Jackson</i>		<i>Mary Holland</i>	

Mary, baptized on 17 August 1823 at St Leonard's Church, Middleton, was the daughter of James Holland, a weaver and later a taxidermist, and Hannah Percival. They lived in Chadderton, where their three children Elizabeth (1821-), Mary and John (1832-) were born.

At the time of the 1851 census, Jonathan and Mary were living in Tonge. Both were working as "Hand Loom Weavers". He was working with cotton, she with silk. Ten years later, Mary and Jonathan are living in Alkrington. She is still a silk weaver, but Jonathan has made the transition to 'Artist photographer'. Also, their first, and only, child Hannah, named after her maternal grandmother, had been born. Hannah was christened on 9 March 1856 at St. Michael's Church in Tonge, where her parents are recorded as residing. The census for 1871 and 1881 show that they continued to live in Alkrington. In 1871, the census shows that Jonathan is a 'photographer', while the 1881 census shows he is a chemist, living at Bradshaw Fold (Map 7). Mary is no longer working. Hannah appears to have married before 1881. In September of 1884, Jonathan died at the age of 60. In the 1891 and 1901 censuses, Mary is "living on her own means" as a widow on Grimshaw Lane, Alkrington. She died in September 1901.

On behalf of the Jackson Brothers, Jonathan wrote a brief letter to William Henry Fox Talbot, who had introduced his calotype process to the world in 1841, addressing it to Talbot's home at Laycock Abbey in Wiltshire.⁴⁷ Unfortunately, we do not have Talbot's reply. Reconstructions of the letter along with an enclosed business cards are shown below.

Jumbo Manchester
Decr 18th 1858

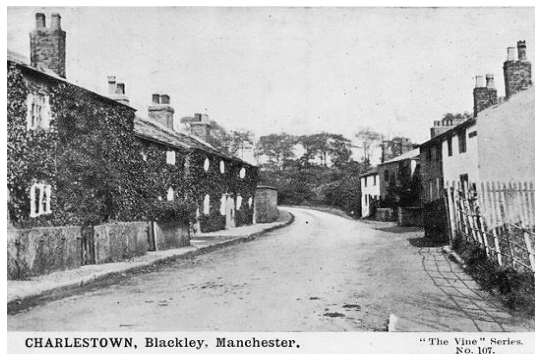
Sir

Will you send us the terms on which you will forward us a formula [sic]
 for transferring [sic] photographs to copper plate & you will much
 oblige

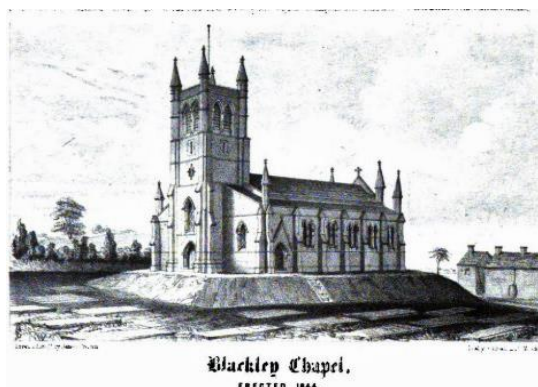
Yours truly
 pro Jackson Brothers
 Jonn Jackson

Jackson Brothers.
Photographic Artists &c.
Oils, paints, and varnishes.
Genuine Patent Medicines.
Jumbo. Near the Middleton Junction Station.
Medical and Photographic Chemists

The hamlet of Charlestown (postcard)



St. Peter's Church, Blackley



John Jackson (1827-1899)

In 1851, John was an unmarried twenty-four year old house painter, and the oldest child still living at home with his parents in Tonge. However, on 16 September 1855, he married **Alice Butterworth** at St. Peter's Church in the village of Blackley.⁴⁸ At that time, John was working in the textile trade as a warper, the person responsible for the vertical warp threads on a loom. As we see from the marriage register below, Alice also worked in the textile trade as a weaver. The 1851 census shows that she was a 'Power Loom Weaver'. Alice was the daughter of James Butterworth, a weaver and later a bricklayer, and Mary Ann Bradshaw. Her family lived in Charlestown (Map 4). Alice was baptized on 7 February 1830 at St Peter's Church in Blackley. In the 1891 census, she is seen assisting her husband in his photographic business.

1855. Marriage solemnized <i>St Peter's Church</i> in the <i>Parish</i> of <i>Blackley</i> in the County of <i>Lancaster</i> .								
No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
42	<i>September 16th 1855</i>	<i>John Jackson.</i>	<i>28</i>	<i>Bachelor</i>	<i>Warper</i>	<i>Charlestown Blackley</i>	<i>Jonathan Jackson</i>	<i>Weaver</i>
		<i>Alice Butterworth</i>	<i>26</i>	<i>Spinster</i>	<i>Weaver</i>	<i>Charlestown Blackley</i>	<i>James Butterworth</i>	<i>Labourer</i>
Married in the <i>Blackley Church</i> according to the Rites and Ceremonies of the <i>Established Church</i> After Name by me, <i>M. R. K. K. K.</i>								
This Marriage was solemnized between us,		<i>John Jackson</i>		<i>Alice Butterworth</i>		in the Presence of us, <i>John W. W.</i>		
		<i>John Jackson</i>		<i>Alice Butterworth</i>		<i>James Butterworth</i>		

By 1861, John had become a 'Photographer Chemist', living on Jumbo Lane, with his wife and two children: a son, Talbot Jackson, and a daughter, Jane Anne Jackson. Talbot was probably named after the father of the calotype, William Henry Fox Talbot, as an expression of John's admiration, and perhaps in acknowledgment of Fox Talbot's generosity in extending reasonable terms for his patents.

Around 1869, John and his family left Jumbo and moved northward to the Rochdale area. He lived and worked there until his death on 26 September 1899 at the age of 72. He is buried in

Rochdale Cemetery. The 1871 census describes him as an 'Artist Colourer', presumably specializing in colouring photographs. In the 1881 and 1891 censuses, he is described as a photographer. His wife, Alice, died at the ripe old age of 91 on 14 December 1920, and was interred at Rochdale Cemetery.

He and his wife had five children.

- **Talbot Jackson** was born in Jumbo, and christened on 27 July 1856 at the Church of St. Michael in Tonge. He followed in his father's footsteps, and, by the age of 15 in 1871, he became a photographer. Talbot died at the age of 29 on 22 April 1885. He is buried at Rochdale Cemetery.
- **Jane Ann Jackson** was born in Jumbo, and christened on 25 November 1860 at St. Michael's, Tonge. In 1911, at the age of 51, she is unmarried, living with, and caring for, her elderly mother in Rochdale.
- **Ada Jackson** was born in Jumbo during September 1863. According to the 1881 census, she was an 'Artist (Painter)'. In 1911, Ada lived with her sister in Thurlbear, near Taunton in Somerset. According to the census she was a photographer and portrait colourist or painter.
- **John James Jackson** was born in Jumbo, and christened on 10 April 1864 at the Church of St. Michael, Tonge. He married Margaret Alice Morris (1871-1907) of Halifax, Yorkshire, on 17 September 1900, and, in a second marriage, Annie Thomasson, a nurse, on 16 August 1909 in Harpurhey. John's declared profession at this time was 'photographer'. He died in 1921.
- **Annie Jackson** was born in Rochdale in March of 1869. In 1911, Annie was head teacher at a Church of England primary school in Thurlbear, a small hamlet near Taunton in Somerset. She lived there with her sister Ada.

David Jackson (1829-1895)

In 1851, David Jackson was 21, living with his parents in Jumbo, and working as a 'Power Loom Weaver (Cotton)'. He married Emma Brindley of Lark Hill, Tonge, on 27 December 1856. She was born in Derby around 1835-1836, but we have no information about her father. As the document below shows, David and Emma were both weavers. The 1861 census reveals that they were living on Jumbo Lane, Tonge, where David was a 'Photographer Chemist & Druggist'. Emma was working as a 'Hand Loom Silk Weaver' and raising two small children. Ten years later, David is operating as a 'druggist', and, in 1881, the census describes him as a 'Chemist & Druggist'.

1856. Marriage solemnized at		in the Parish of <i>Prestwich</i>		in the County of <i>Lancaster</i>				
No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
82	<i>December 27.</i>	<i>David Jackson</i> <i>Emma Brindley</i>	<i>26</i> <i>21</i>	<i>Bachelor</i> <i>Spinster</i>	<i>Widower</i> <i>Widower</i>	<i>Jumbo Tonge</i> <i>Lark Hill Tonge</i>	<i>Jonathan Jackson</i> —	<i>Widower</i> —
Married in the <i>Parish Church</i> according to the Rites and Ceremonies of the Established Church, by <i>—</i> or after <i>—</i> by me, <i>John Doshier</i>								
This Marriage was solemnized between us, { <i>David Jackson</i> <i>Emma Brindley</i> }		in the Presence of us, { <i>James Taylor</i> <i>Louis Taylor</i> }						

By 1891, he is retired and 'living on his own means', having moved to Sunny Brow Road in Middleton. Interestingly, in the 1871 census, 'photographer' has been dropped from his job description. This is significant, because in the following year a formal dissolution of partnership was filed between David and his brother, Robert, on 5 October 1872.⁴⁹ It reads:

644

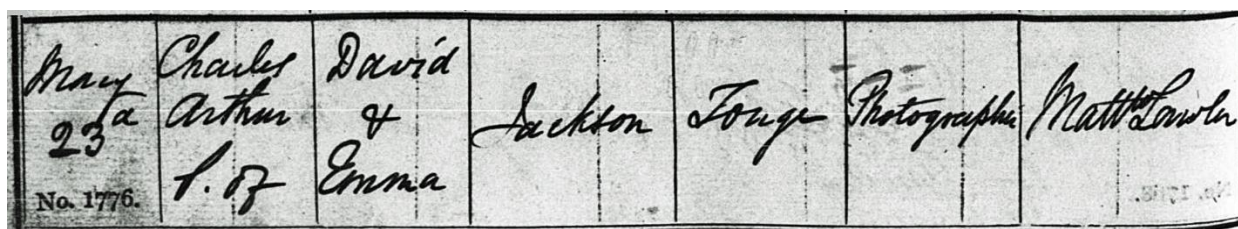
LONDON GAZETTE—continued.

JACKSON BROTHERS, Oldham and Alkrington, Lancaster, artists, photographers, picture dealers, printsellers, artists' colourmen, and chemists and druggists; Oct. 5. Debts of the Oldham business by R. Jackson, and of the Alkrington business by D. Jackson.

The reason for the split is not known, but it is obvious that after the dissolution David is running a separate entity in Jumbo (Alkrington), certainly as a druggist, and, perhaps as a photographer, while Robert has an independent enterprise in Oldham (2 Clegg Street). David died in June of 1895, and Emma in December of 1913.

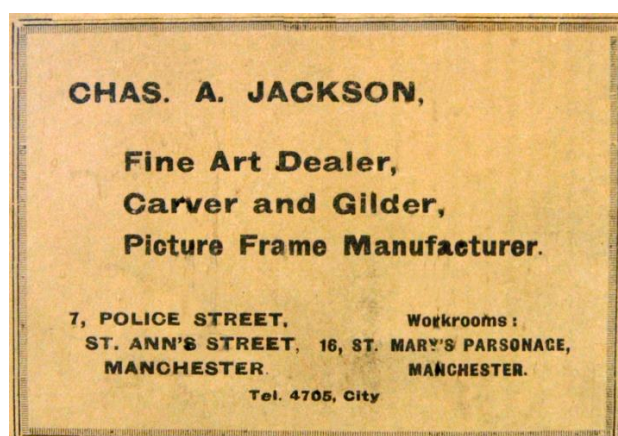
David and Emma had the following children:

- **Charles Arthur Jackson** was baptized at the Church of St. Michael, Tonge, on 23 May 1858. He married Annie Hopwood in March of 1891. Ann was the daughter of Robert Hopwood and Eleanor Firth, of Bedford Street, Oldham, where she was born in September of 1860. Her father was a mechanic and machine fitter in a cotton mill before becoming a cotton mill manager. Before 1881, Annie's family had moved to Albert Street in Oldham, and she had become a primary school teacher. According to the 1881 census, Charles was living at



Parish Baptism Record p. 222

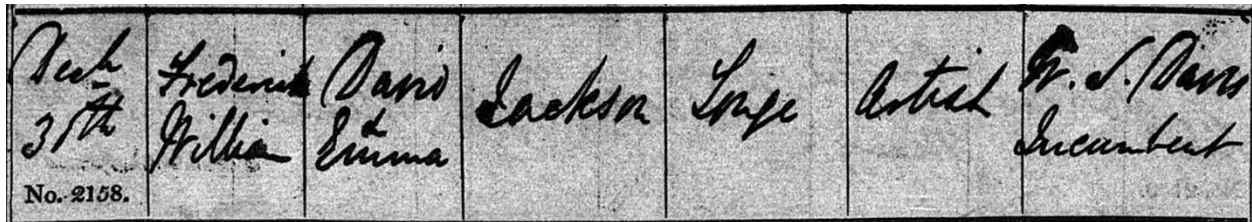
Bradshaw Fold with his parents and siblings, and he too is school teacher, which suggests he met Annie at work. However, by 1891, he had changed his occupation to photographer, and he and his wife were living on Grimshaw Lane, Jumbo. Sometime before 1901, Charles, Annie and their son, Robert Hopwood Jackson, moved to Rochdale Road, Middleton (see appendix), and were able to hire a servant. By 1911, Charles had become an art dealer, and his son had joined him in the business. His well-known and successful gallery was located at 7 Police Street in the heart of Manchester, where he promoted the paintings of his brother, Frederick. Charles seems to have been running his business from 12 St. Anne's Square for a time.⁵⁰ He probably died in 1928 at the age of 71, and his death registered at Ashton-under-Lyne.



Picture Label

1. **Robert Hopwood Jackson** was born in December of 1892 in Jumbo. When the 1911 census was taken, he was 18 and working with his father. At 21, in 1914, he joined a Pals Battalion, 3rd Public Schools, 20th Service Battalion of the Royal Fusiliers. On 24 March 1915, he received a commission, becoming a 2nd Lieutenant in the 9th Battalion Manchester Regiment.⁵¹ He survived World War 1, only to take part in World War 2 in the Royal Air Force Volunteer Service.⁵² In 1945, he stopped paying income tax. We are not sure if this was a result of financial duress in the lean years of post-war austerity, or whether he was making a political statement. Anyhow, he ended up in the Manchester Bankruptcy Court on 21 March 1952. It was calculated that he owed between £12,000 and 15,000 in delinquent taxes, and the case was mentioned on the floor of the House of Commons.⁵³ Between the wars, he was active as an art dealer, which included sales, and gifts, to the Manchester Art Gallery.

- Frederick William Jackson** was born in Jumbo on 22 August 1859, and christened on 30 December 1860 at St. Michael's Church, Tonge. In the parish record below, his father, David, is described as an artist, but he would never equal the professional stature achieved by his son.⁵⁴ Frederick became an accomplished painter, working mainly in oils to produce still life compositions, portraits, landscapes and coastal scenes. He began his career at evening classes at Oldham School of Art, where he met fellow student, William Stott of Oldham

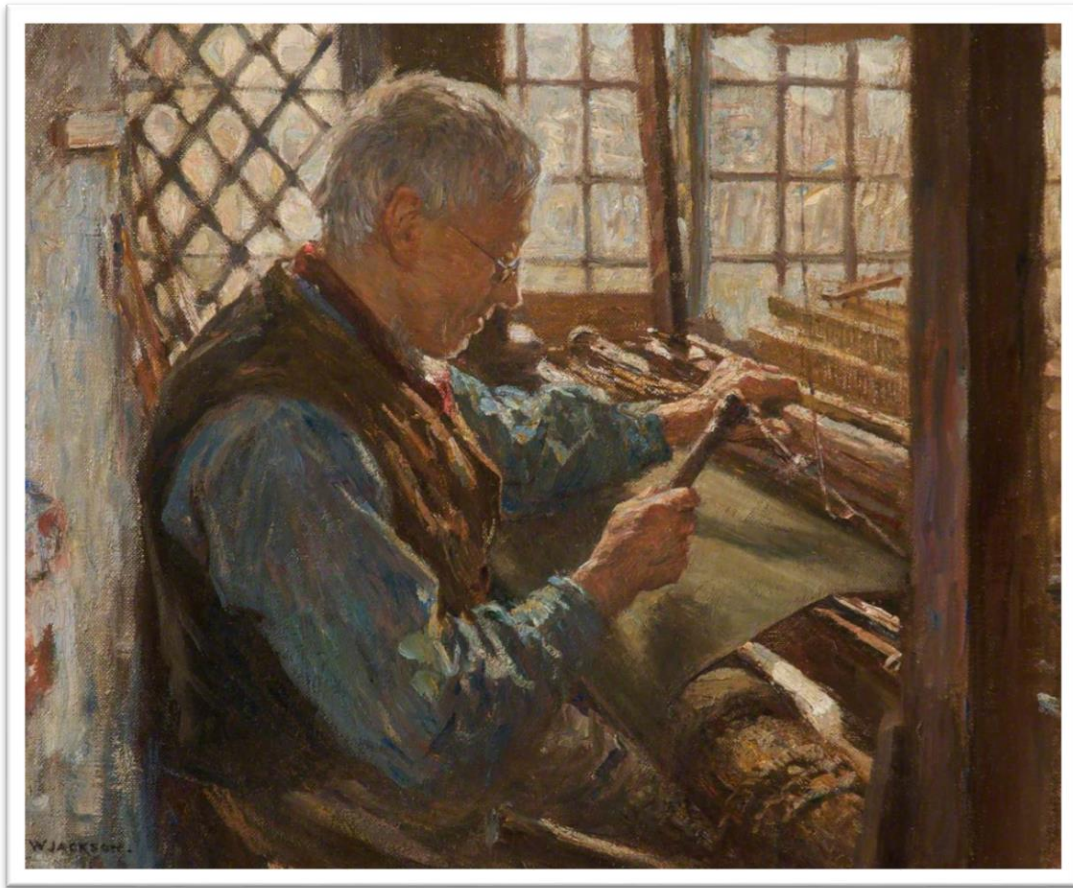


Parish Baptism Record p. 270

(1857-1900), and received instruction from John Houghton Hague (1842–1934). He then took life drawing classes at the Manchester School of Art. In 1885, he enrolled as a student at the *Académie Julian* in Paris. His work took him to various locales on the continent and North Africa. The painting below is Frederick's first work to be exhibited at the Royal Academy.⁵⁵ He was a founding member of the New English Arts Club, and after



Port St. Mary, Isle of Man (1880)



[The Old Weaver⁵⁶](#)

moving to the quaint coastal village of Hinderwell, Yorkshire, he established the Staithes Group and the Staithes Art Club. Frederick was a fellow of the Royal Society of British Artists. A few nostalgic works like *The Spinner*, *The Old Weaver* and *The Last of the Hand Loom Weavers*, hark back to his family's roots.

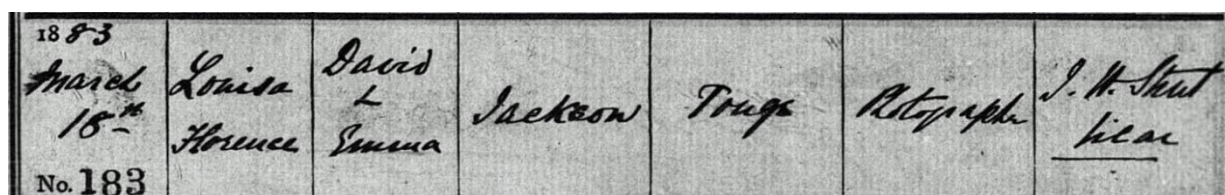


In the census for 1881, Frederick is found in Conway, North Wales, at the Blue Bell Hotel, the hostelry of John and Ann Trevor located on Castle Street. He is in the company of their children, Edward (1856-1885) and Elizabeth Trevor, both described as a 'Landscape Artist (Painter)', as is William Meredith, who was also there.

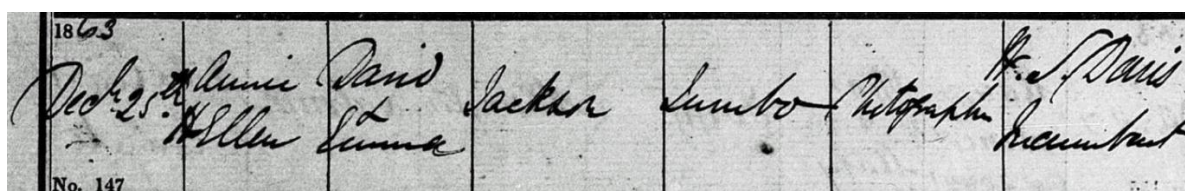
During his sojourn in Hinderwell, Frederick met Ann Elizabeth Hodgson. They married in September of 1887. Ann was the daughter of William Hodgson of Scaling, who owned a 140 acre farm, and Elizabeth (? Robson) of Whitby. Ann was born on 5 April 1856 and christened at Hinderwell on 11 May 1856. Frederick and Ann lived at Ivy Cottage in Hinderwell.⁵⁷ In 1891, he and 'Annie' were

living with his parents at Sunny Brow Road, Middleton. They do not appear in the 1901 census, and may have been abroad. Annie died on 25 March 1940, and was buried in her native Hinderwell. Frederick William Jackson died at his home, Park House, Long Street, Middleton at the age of 58 on 25 February 1918.⁵⁸ He is buried at Boarshaw Cemetery. His headstone was designed by his friend and noted Middleton architect, Edgar Wood (1860–1935).

- Louisa Florence Jackson (1)** was born in June of 1861 in Jumbo, and by 1881 was an unmarried school teacher, living with her parents at Bradshaw Fold.⁵⁹ She married Percy Morton in September of 1886, the marriage was registered in Oldham. In December of 1887, she gave birth to Gwendoline Drummond Morton in Brecknock, Wales. Louisa died at the age of 26 on 7 June 1888. The infant child was brought up by David and Emma, and appears with them in the 1891 census in Middleton. Gwendoline immigrated to the United States, arriving at Ellis Island on the White Star line, *RMS Celtic*, on 13 November 1922. In 1955, she was living in Los Angeles, California. Percy Morton, MA, was born in Hulme, Manchester, in 1861, educated at Oxford University (Exeter College), and was master of chemistry and physics at Christ College, Brecon. He later became a head master. He married Edith Mary Finch in 1903. His daughter, Gwendoline, married Herbert Llewellyn Finch, a relative of her step-mother.



- Annie Ellen Jackson** was born at Jumbo in December of 1863, and was christened in St. Michael's Church, Tonge, on Christmas Day 1863. In 1881, she was living in Bradshaw Fold with her parents, and training to become a teacher.



- Vincent Herbert Jackson** was born in Jumbo, his birth was registered in March 1865, and he was christened in St. Michael's Church, Tonge on 24 June 1865. The census for 1891 and 1901 show that Vincent was a musician. In 1911, he is described as a 'teacher of music', and during the First World War, he taught piano lessons on Long Street, Middleton.⁶⁰ He was classically trained at the Leipzig Conservatoire, and, according to probate records, he became a professor of music. He is the author of *English melodies from the 13th to the 18th century* (1910) and *A Complete Practical and Theoretical*

Pianoforte School for Systematic Instruction (1913). Having retired to Truro, Cornwall, he married Laura Susannah Hodge, a widow, in Plymouth, Devon (recorded in Falmouth) on 2 March 1940. The marriage was short-lived. He died on 22 October 1940 at the age of 75.

1865	June 24	Vincent Herbert	David + Emma	Jackson	Jumbo	Photographic Artist	F. G. Slight Cinematist
No. 346							

- **Louisa Florence Jackson (2)** was the result of a late pregnancy. She was born at Jumbo, and christened on 18 March 1883. She died in Middleton, unmarried, at the age of 87, in March of 1969.

1883	March 18 th	Louisa Florence	David + Emma	Jackson	Truro	Photograph	J. W. Skelton vicar
No. 183							

Samuel Jackson (1832-1872)

Samuel follows the familiar pattern of the Jackson Brothers. He began his career in textiles, and moved to photography. Again the crucial decade is between 1851 and 1861. Between 1851 and 1854, he is a 'drawer-in', one who organizes the pattern of threads, which are held on numerous bobbins, placed on a large framework, and used to form a coloured design. In 1861, he is an 'Artist Photographer Chemist' and, in 1871, simply an 'Artist Photographer'. During this decade, he married Mary Ann Taylor, a weaver. The wedding took place in the Church of St. Mary the Virgin in Prestwich on 2 November 1856. Both were living in Jumbo.

Page 9.

1856. Marriage solemnized at		in the Parish of Prestwich		in the County of Lancashire				
No.	When Married.	Name and Surname.	Age	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname	Rank or Profession of Father.
17	November 2.	Samuel Jackson Mary Ann Taylor	24 28	Bachelor Spinster	Drawer-in Weaver	Jumbo Tonge Jumbo Tonge	Jonathan Jackson James Taylor	Weaver Surveyor
Married in the <u>Parish Church</u> according to the Rites and Ceremonies of the Established Church, by <u>John Woodcock</u> or after him by me, <u>Emma Taylor</u>								
This Marriage was solemnized between us,		<u>Samuel Jackson</u> <u>Mary Ann Taylor</u> & her maid		in the Presence of us,		<u>David Jackson</u> <u>Emma Taylor</u>		

Samuel and Mary Ann had three children:

- **Sarah Jackson** was born in 1857. The 1861 and 1871 censuses show her birthplace as Middleton. At the age of 14, she began working as a power loom cotton weaver in Tonge.
- **John Thomas Jackson** was born in Tonge about 1859. He married Alice Ann Brown on 24 November 1883 at St Mary's Church in Prestwich. Alice was the daughter of Thomas Brown, a brewer, living at 3, Bradshaw Fold, which no doubt means he was an employee of Lee's Greengate Brewery in Jumbo. In 1881, Alice, born in Failsworth, was a 'cotton frame tender' living with her family on Grimshaw Lane.

1883. Marriage solemnized at <u>The Parish Church</u> in the <u>Parish of Prestwich</u> in the County of <u>Lancaster</u>								
No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
354	November 24 th 1883	John Thomas Jackson	24	Bachelor	Butcher	18 Hannah Street Tonge	Samuel Jackson (deceased)	Photographer
		Alice Ann Brown	21	Spinster		3 Bradshaw Fold Tonge	Thomas Brown	Brewer
Married in the <u>Parish Church</u> according to the Rites and Ceremonies of the Established Church, by <u>Benjamin</u> or after <u>Banns</u> by me,								
This Marriage was solemnized between us,		{ <u>John Thomas Jackson</u> <u>Alice Ann Brown</u>		in the Presence of us,		{ <u>Joseph Brown</u> <u>Elizabeth Jane Kennedy</u>		

- **Esther (Hester) Julia Jackson** was born in Tonge. She was christened on 1 April 1866 at St. Leonard's Church in Middleton. She married Harry Grundy, a cotton spinner, in September of 1891. In 1901, she was living in Middleton. By 1911, she had two daughters, Mary Ann Grundy (named after her maternal grandmother) born in 1893 in Middleton, and Helen, born 1900 in Middleton.

Samuel's early death caused emotional and financial distress to his family. He died in March of 1872 at the age of 39. Mary Ann did not remarry. She appears in the 1881 census living at 18 Hannah Street, Middleton (now demolished) living with Sarah and John Thomas, both unmarried. Sarah, at age 24, had become a dressmaker and John, aged 22, a 'shoemaker and grocer's assistant'. Julia was visiting friends at West Houghton. In 1891, Mary Ann and Sarah are still in the same house, and Sarah, now 34, is still unmarried and a dressmaker. Mary Ann appears to have died before the 1901 census.⁶¹ Sarah's subsequent whereabouts remain elusive.

The Business

The importance of the letter from Jonathan Jackson to Fox Talbot is that it gives 1858 as a *terminus ante quem* for the beginning of the business. This date is confirmed in the diaries of the radical politician, Samuel Bamford, who was a customer of the Jackson Brothers in August 1858 (see Appendix 1). None of the brothers is a photographer according to the 1851 census, and it seems likely that not all the brothers became involved in the photography business at the same time. John's marriage record of 1855 shows that he was still engaged in textiles. David and Samuel were still in the cotton trade in 1856, yet in the same year the collective name, Jackson Brothers, is being used at the Exhibition of Photographers at the Mechanics' Institute in Manchester, which was organized by the Manchester Photographic Society.⁶²

**Jackson Brothers photographs shown in the
Exhibition of the Manchester Photographic Society in the Mechanics'
Institute**

no. 565 Bobbin Weavers Collodion
no. 568 Portrait of a Gentleman (coloured) Collodion positive
no. 572 Women Washing Collodion positive
no. 579 Portrait of a Lady Collodion positive

This suggests that the two oldest brothers, Robert and Jonathan, were the original 'Jackson Brothers'. This may be the reason why it was Jonathan who took the initiative to write to Fox Talbot, and it may explain why only Robert features in the list of members of the British Pharmaceutical Conference, which was published in the *Year-Book of Pharmacy*. His name first appears in the 1874 issue, and remains in each successive volume until his death in 1885.⁶³ Moreover, their participation in the abovementioned exhibition indicates that Robert and Jonathan were sufficiently proficient to have had four of their photographs accepted by the Manchester Photographic Society. The exhibition ran from September to October 1856. We can state categorically that the Jackson Brothers' business started in Jumbo after 30 March 1851, when the census was taken, and before September 1856, when the exhibition opened. If one allows for the time needed to organize, practice and refine their art, we may be looking at 1853-1854 as the time when the business was founded. If we take the report of 1875, mentioned below, at face value, which states that the Jackson Brothers had been publishing advertisements for hats for twenty years, we can see that 1855 is not far off our estimate. The other brothers joined the 'firm' in quick succession, and all were employed in the photographic business by 1861.

The following table gives the residence of the five Jackson brothers according to the censuses.

	Robert	David	John	Jonathan	Samuel
1851	Tonge (i.e. Jumbo)	Tonge	Tonge	Tonge	Tonge
1861	Bradshaw Fold	Jumbo Lane	Jumbo Lane	Alkington (i.e. Bradshaw Fold)	Tonge
1871	Greengate (Bradshaw Fold)	Tonge	Castleton	Bradshaw Fold	Tonge
1881	Barker St. Oldham	Bradshaw Fold	Rochdale	Bradshaw Fold	<i>deceased</i>

It has not been possible to establish the exact whereabouts of Jumbo Lane, but a possible location has been proposed (see Map 6).



Map 6 (1888-1913): a = possible location of Jumbo Lane

The ‘original’ Jackson Brothers, Robert and Jonathan, lived in the Bradshaw Fold area for over twenty years, which was close to their studio. Our frontispiece states that their “photographic galleries [are] close to the Middleton Junction Station, Jumbo.” Samuel Bamford (Appendix 1) confirms this, placing their studio at Lane End.



Map 7: surveyed 1844-1845.

As the other brothers joined the business (by 1861), it is reasonable to propose that the extra manpower allowed the Jacksons to open a branch in Oldham. The earliest reference, cited below, of studios at both Jumbo and Oldham dates to 1862-1863. The Oldham branch was located at 2, Clegg Street (Map 5: now demolished). After the abovementioned schism of 5 October 1872, David assumed control of the Jumbo operation, and Robert took charge of the Oldham store. The setting up of two separate enterprises is reflected in the subtle name change registered in *The Post Office directory of chemists and druggists* (1876), as shown below.⁶⁴ The name, Jackson Brothers, went with Robert, again suggesting that he had proprietorial rights being one of the original founders.

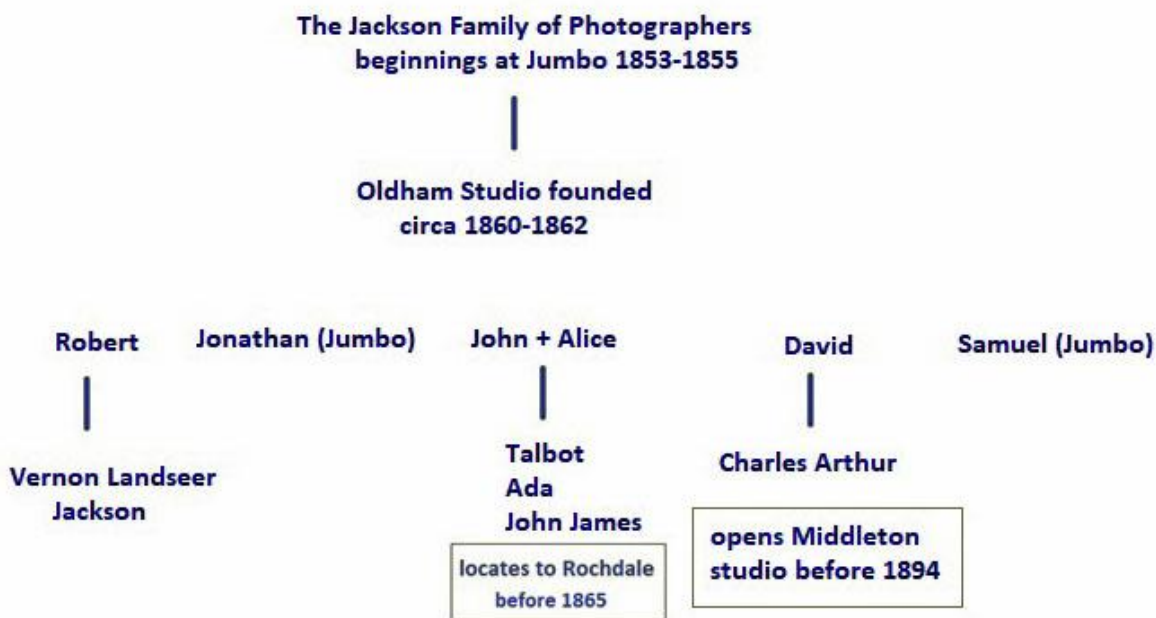
Jackson Brothers, 2 Clegg street, Oldham,
Lancashire
And photographic material dealers & chemists
Jackson & Brothers, Jumbo, Alkrington, Chad-
derton, Manchester

1872 also saw the death of Samuel Jackson. When Robert's wife died in 1879, his family moved to Oldham to be closer to the studio. From 1871, Robert's son, Vernon Landseer Jackson, was active in helping to manage the Oldham studio. After Robert died in 1885, Vernon went into partnership with his cousin, Charles Arthur Jackson. Charles' name is linked to 2, Clegg Street in 1895, and after 1891, Vernon's occupation is described as a "picture dealer and framer" and a "fine art dealer", more in line with Charles' Manchester interests. Vernon died in 1902, and Charles took over the running of 2, Clegg Street.

Jonathan, whose legal status in the business remains opaque, and Robert, died within a year of each other, in 1884 and 1885, respectively. David retired from the Jumbo studio and moved to Middleton before 1891, and probably as early as 1887, when Charles' name becomes associated with the Jumbo business. The following year, Charles Jackson advertised for a manager of the Middleton Junction (Jumbo) studio. David died in 1895, leaving Charles in charge of the businesses in Jumbo, Middleton, Manchester, and with interests in the Oldham studio.

Upon the retirement of his father about 1886-7, Charles Arthur Jackson left the teaching profession to take up the reins of the photographic business. We will see below, in 1887, Charles filed copyright on a photograph as author, but registers the owner as "Jackson Bros, Middleton Junction". In the 1891 census, he declares himself as a photographer. Around 1894, he established a photographic studio in Middleton; first on Long Street and then at Market Place. The following year, he became involved in the Oldham business, and remained so, according to Kelly's Directory for Oldham, at least until 1905. After his death, probably in 1928, his business interests past to his son, Robert Hopwood Jackson, who ended up in bankruptcy court in 1945. As they say in Lancashire, "clogs to clogs in three generations".

John moved northward after 1861, first to the Castleton area, which is about 4 km south of Rochdale, and then to Rochdale itself sometime before 1865. He established an atelier, initially at number 2, The Walk, but he later added numbers 4 and 6 to his enterprise. This was certainly in operation by 1865. In 1886, he left The Walk to occupy a new studio which he had built in New Barn Lane, off Manchester Road.⁶⁵ From the new premises, the business operated under the name South Dene Studio. After John's death, his daughter, Ada, was still working there at least until 1906.⁶⁶



The Work of the Jackson Brothers

While portrait photography was certainly the bread and butter of their business, the Jackson Brothers went well beyond the studio. In their *plein air* approach to work, which so influenced the Impressionists, the Jacksons took their camera into the countryside to photograph landscapes and architecture. They documented ordinary scenes of life, women washing and children playing, and went underground into coal mines and into factories to photograph machinery. It has been suggested that some of their photographs were designed as a social commentary on the times. They were not mere commercial hacks, but exhibited an artistic flair in their compositions, which earned them several awards. The Jackson Brothers seem to be among the first to have used photography in the service of advertising fashion.

One particular criticism of their work, as you will witness in some of the illustrations below, is that they produced a 'white sky'. This, of course, is a matter of exposure. In the day, the sky is usually the brightest part of the scene, but reducing the exposure to compensate for this causes other elements in the image to darken or appear under exposed. One commentator, quoted below, makes it clear that perhaps talent was not equally distributed among the various brothers.

In 1856, The Jackson Brothers were using a collodion wet plate process, which allowed exposure times of only a few seconds. The process had recently been invented by an Englishman, Frederick Scott Archer, in 1851. Collodion (cellulose nitrate) and soluble iodine were used to coat a glass plate. It produced a direct positive image, with a high level of clarity and detail, and the process was relatively inexpensive. The *cartes de visite* of the Oldham and Rochdale studios advertise Lambertypes and chromotypes, which are virtually synonymous terms.⁶⁷ This carbon process was introduced in 1875, and can therefore be used as an indication of date.

Landscapes

- **1861** THE ART CLAIMS OF PHOTOGRAPHY – “Photography, too, has its masters in different styles, as painting has. ... But in rendering the calm beauties of nature, the graceful and true in portraiture, the unmistakable purpose and intention in genre pictures, photography can boast of its masters, each having a distinct individuality. ... in some pictures recently issued by hitherto comparatively unknown artists — Jackson brothers — we are forcibly reminded of Ruysdael, and other Dutch masters. We know that on reading these comparisons there are some who will charge us with comparing great things with small; but we, nevertheless, maintain that the mental characteristics, the genius, which produced the paintings, are manifested to a large extent in the photographs; that the men are in the best sense of the word artists, and that the works and the process are worthily designated by the term fine art.”⁶⁸

- **1861 ART PHOTOGRAPHS.** “We have received from Messrs. Jackson Brothers, of Jumbo, near Manchester, specimens of a series of photographs in the Medlark [**Medlock**] Valley. Than these we have seen few photographs more pleasing to the artistic eye. The subjects are of the more familiar and common-place kind: the homely features of a country lane, and such scraps of village life as one might gather in plentiful abundance, during a summer afternoon’s ramble on many a country road, constituting the elements out of which, by attention to the rules of art, and careful photography, these very excellent pictures have been created. Such subjects as the Dutch masters of painting delighted in seeking are here shown to be as valuable to the photographer as to the painter, while the careful imitation of texture and detail is as characteristic of photography as of Dutch painting. Nearly all these landscapes have figures introduced, and, with one exception, these are exactly in the right places, doing just their proper work as elements of composition, and strengthening the sentiment or feeling of the whole. Let us glance over this charming little collection.

The Milk-boy’s Return. — In a narrow rustic lane, dappled with sun and shade, we see a milk boy jogging leisurely towards home with his milk-cans and donkey; a child has paused to rest by the way; and a distant figure is approaching in the same direction. They are all coming one way, doubtless towards some town or village; at any rate this is the suggestion, and such a suggestion is of no small value to the picture, which is a most charming one.

Hulton Archive (Getty Images) Caption.

“Milk Boy

A milk delivery boy on a donkey returns from his round, Ashton Old Road, Wales, 1862. (Photo by Jackson Brothers”).⁶⁹ **IMAGE**. [Ashton Old Road is not in Wales, but connects Manchester and Ashton-under-Lyne in Lancashire. The date is too late.]

Red Bill's: Daisy Nook. — In the picturesque porch of an otherwise modern cottage, sits a contented-looking fellow, placidly enjoying a pipe, while two other figures, a male and female, rest upon the low and dilapidated wall in an attitude suggestive of a cosy chat. A third figure in the background leans over a gate. It is evident that work is over for the time being, and that rest is a very enjoyable luxury. Grouping, posing, lighting and tone all suggest repose. [The place-name, Daisy Nook (Failsworth), and Red Bill’s village inn are found in a book by Benjamin Brierley first published in 1855, and in a poem by Samuel Laycock.⁷⁰ Daisy Nook was the subject of a painting by Frederick William Jackson, which he completed in 1886.]

Watt's First Engine. — A boy bearing his satchel from school comes up and stands in an attitude expressive of earnest thought before the picturesque ivy-grown old relic of “Watt’s first engine.” The straight line of a very unpicturesque hill cuts the picture near the top, and a straight row of angular brick and tile cottages, each with two windows and one door, and every window and every door exactly like each other, is on the right. But, nevertheless, this, like the rest, is a picture, pleasing at a glance those who know nothing about composition, and pleasing yet more, after a long look, those who know all about that sort of thing.

“Watt’s First Engine. — A correspondent informs us that in the once extremely pretty and still not ugly vale of Fairbottom, though invaded by coalpits, at Bardsley, near Ashton-under-Lyne, there is a quaint old coalpit-engine mantled with ivy, and forming a most picturesque object. About ten years ago Messrs. Jackson Brothers, the enterprising photographers of Oldham, took **three views** of this rude mechanical relic, which, in accordance with popular tradition, they labelled as views of “Watt’s First Engine.”⁷¹ [It is also known locally as Fairbottom Bobs.]

“The Old Engine at Fairbottom, near Ashton. Messrs. Jackson Brothers, of Oldham, have published an excellent photograph of this, which they call “Watt’s First Engine”, and your correspondent calls it the “Hot-air engine”. Both these are misnomers. The engine was made before Watt’s time, and is one of the very few remaining examples of the atmospheric or Newcomen’s engine.”⁷²

Henry Ford bought the Fairbottom Bobs Newcomen engine, because it was the oldest surviving steam engine, having been built around 1750. He had it dismantled, crated and shipped to Dearborn, Michigan in 1929, where it is currently housed in the Henry Ford Museum. The work was carried out under the supervision of Herbert Morton, who compiled a photo album of the proceedings. The three ‘vintage’ photographs preserved in the album are the ‘three views’ referred to above, which are the photographs taken by the Jackson Brothers.⁷³ The description of the photograph cited above called “Watt’s First Engine”, when compared to the photo below (fig. 1), reveals that it is the same work.⁷⁴

Charles Arthur Jackson returned to Fairbottom Bobs nearly thirty after the Jackson Brothers to do his own study of the mechanism. His photograph is shown below



Fig.1



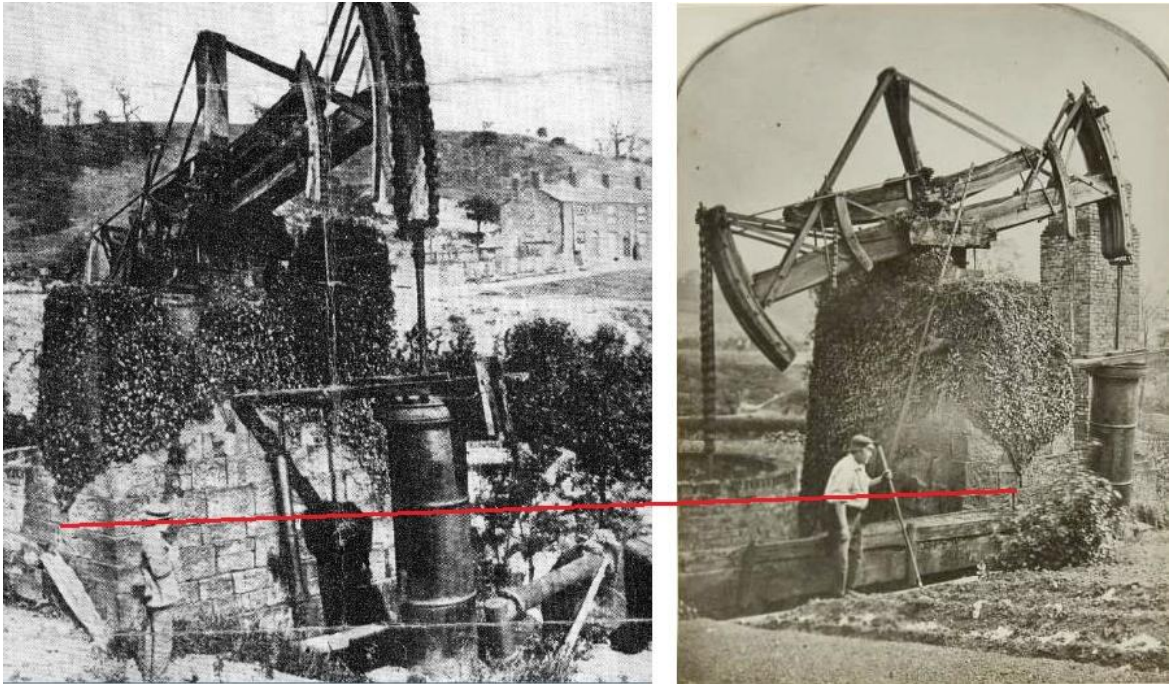
Fig. 2

The caption to the above two photographs reads: "Figures 1 & 2 show the engine as it appeared about the year 1860, and give some idea of its primitive and simple construction." Herbert Morton's dating is in agreement with the published references cited above.



Fig.3

Figure 3 appears in Morton's album as a frontispiece, and has no caption. However, we can confirm that it belongs with figures 1 and 2, by comparing the V-shape of the ivy growing on the brickwork of figure 3 to that of figure 1 (see below). This establishes their contemporaneity. All three views share the Jackson technique of including a human element in their compositions.



Ancient Cottage, a.d. 1410. — The gable end of a very picturesque ancient cottage. Milk-cans on the right, other domestic utensils on the left; a yard paved with what have been termed “petrified kidney potatoes,” and overshadowed with trees; a group of three figures, as essentially belonging to the milk-cans and kitchen utensils, as the latter do to the cottage; and there, too, is a picture, which brings a smile to the lips of the most common-place observer, as they part, in uttering, “Bless me, how natural!”

The Ware: Daisy Walk. — A foreground, formed by a picturesque female figure about to wade into the water; other figures leaning listlessly over a rude rail, and watching a narrow stream tripping over rugged, irregular steps of stones, after emerging from a dark arch ; yet other figures, engaged in conversation, a fine group of trees, some distant cottages, and again other trees beyond. These constitute the picture, and it would astonish the uninstructed observer could the figures be removed to see how much of the picture’s real interest belongs to them. One figure, bye-the-bye, is badly placed. It is that of a seated boy, backed by a dark shadow, the boy’s face is the lightest, the shadow is the darkest part of the picture, and the two thus brought into immediate contrast form a focus just where such a focus has no right to exist. This is the one exception above-named, for the boy occupies just the position on the one side that a man’s figure fills on that exactly opposite. The oval shape, the breadth, unity, and clearness of the whole is charming. As to that obtrusive boy, we no sooner saw his patch of a white face than out it went behind a dab of crayon which lay at hand, and we sighed a sigh of great relief to find it “gone from our gaze.”

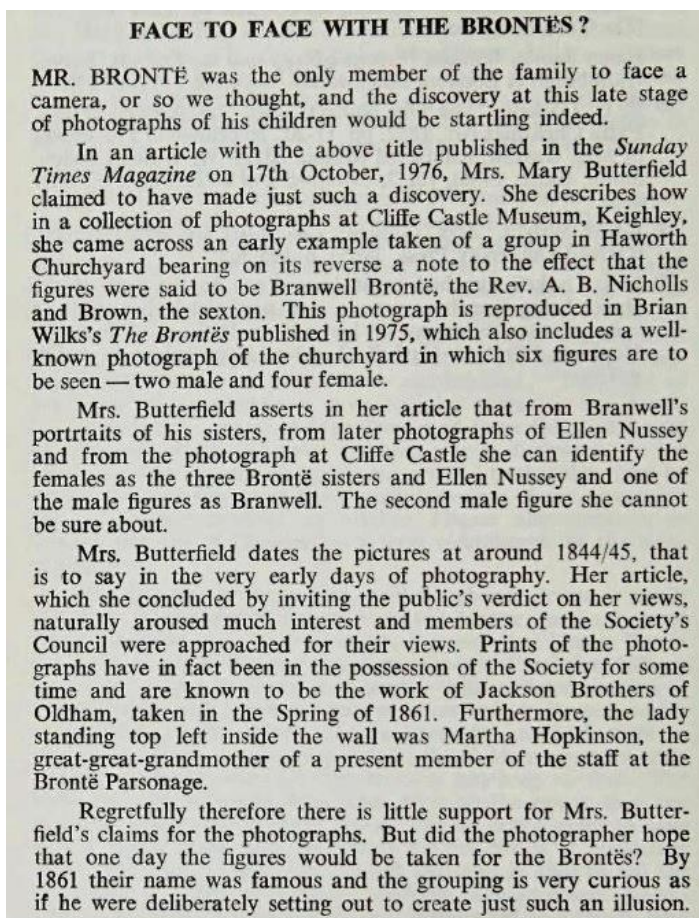
Medlark [Medlock] Valley Farm, is a farm-house, and a quiet valley leading thereto, with a couple of rustic figures sauntering along it. These figures, although not badly placed or obtrusive, are the only ones in the whole series which show that they have been placed, and look conscious of “being taken.”

We have thus pointed out the subjects of which these very artistic photographs were created — subjects within every one’s reach — in order to impress upon our readers the importance of pictorial rules as elements of the picturesque. When they first reached us we were at home, and in the company of friends; professional artists, professional photographers, and those who were neither. By all were they admired, and by all they were said to be peculiarly beautiful. Now, as there is nothing peculiar or uncommon in the subjects themselves, we have every right to attribute to artistic treatment the many charms these photographs undoubtedly possess. One peculiarity remains to be noticed, viz.: that while the figures are as important as the landscape, they are not more so; and that while the landscape has beauties of its own, they do not detract from, but harmonize with, those belonging to the figures. A few such pictures as these of Messrs. Jackson, Brothers, will soon convince folk that photography has no mean power as a fine art, and that it is mere folly to kick against the steadily advancing tide of its progress. The photography, apart from the art qualities, is throughout good. There is no under-exposure; no opaque masses of black, no glaring chalky patches of white; but plenty of detail, softness, and vigour; whilst the tone is warm and pleasant and adds much to the sentiment of the pictures by harmonizing with it. We should like to suggest to the artists the value of a little more margin in mounting; but it is possible that the exigencies of the post demanded that those sent to us should be a little curtailed.⁷⁵

- **1861** “Art Photographs. — We received from Messrs. Jackson, Brothers, of Jumbo, near Manchester, some further specimens of their choice photographs of rural life, in all of which the same careful attention to the composition of the picture, harmony of tones, and general chiaroscuro to which we referred a few weeks ago, is manifested. From subjects which are in themselves the most unpromising, the most effective pictures are produced. Here, for instance, is a “Rustic Porch,” not formed of grotesquely twisted branches intertwined with jasmine, honeysuckle, or climbing roses. Not a vestige of foliage is present, but a whitewashed porch to a rough-brick cottage, with every line of the squares! It is approached by some tumble-down steps, bounded by some broken wooden railings. The picture is taken in sunlight, but there is perfect drawing in the whitewashed porch, as well as in the deep shadows. The straight lines of the porch are broken on one side by the figure of a child, whose drapery also just serves to break the contrast from the white porch to the dark bricks of the house. A child’s dress hung on a nail to dry at the other side of the porch, admirably serves a similar purpose. The open door, which would otherwise be a mass of black shadow in the midst of the white, displays a mother nursing just within, and beyond a child sitting ; these lead the eye right into the deep shadow and give it perfect transparency. We cannot enter into detail of every picture, but may mention a “Dry Dock” as another admirable composition. We should recommend those of our readers interested in art photography, to procure some of these

photographs: as, independent of their interest as pictures, they are extremely valuable as studies of how much may be done with little means, where a right appreciation of art-guidance is manifested. The published price, we believe two shillings, appears to us to be ridiculously low for whole-plate photographs of such quality.⁷⁶

- **1861** Jackson Brothers at Haworth (Brontë Country).⁷⁷



- **1862.** South London Photographic Society Exhibition (Crystal Palace) was organized as an alternative to the 1862 International Exhibition held in South Kensington.

"Messrs. Jackson Brothers, of Jumbo, near Manchester, contribute a series of artistic gems, in the shape of landscapes with figures." (p. 241)

"Messrs. Jackson Brothers, of Jumbo, near Manchester, contribute a series of their charming studies of rustic grouping and scenery. We have more than once on former occasions referred to these pictures, which are, of their kind, amongst the very finest which have been produced by our art. The subjects are for the most part familiar and accessible to everyone; but by careful and judicious selection of position and lighting, we have pictures such as would have delighted

Gainsborough. We especially commend these pictures to the attention of those visiting the Exhibition...." (p. 278) ⁷⁸

"Amongst the names hitherto comparatively unknown to fame, we may mention those of Jackson Brothers, near Manchester, who exhibit a series of very charming rural studies, in which the composition and photography are alike good." ⁷⁹

"A series of pictures by Jackson Brothers. These works seem to be produced by photographers who combine with their keen perception of the picturesque and their skillful readiness of securing effect an occasional carelessness and inartistic blundering which may belong to an individual "brother" or to the Jackson Brothers collectively, but which rather tend to puzzle a critic. Some of the photographs exhibited by these gentlemen are little gems of pictures which remind us strongly of certain works by the fine old Dutch painters; others make interesting and attractive, by clever pictorial treatment, subjects of the most familiar and ordinary, indeed in some cases most unpicturesque, character; some are spoilt by white skies, some are "chalky," and some are very commonplace; but the best, which are by far the most numerous, well deserve the high praise which has more than once been bestowed upon them in the pages of a contemporary. The prices attached to these pictures are too far below their worth." ⁸⁰

- **1862** "Jackson Brothers – The parcel of fine photographs received. We shall examine and notice them shortly." ⁸¹ [These are presumably the photographs mentioned immediately below].
- **1862-63**. "VIEWS IN NORTH WALES - Photographed by Jackson Brothers, Jumbo and Oldham.

Nearly a couple of years ago we reviewed a series of photographs, chiefly consisting of rural studies and landscapes with figures, by Messrs. Jackson Brothers, which struck us at the time as unusually picturesque and artistic. We have here a series of views in North Wales, which, whilst different in character, consisting of natural scenery rather than artistic studies, are selected and executed with equal artistic feeling, with one slight drawback, however, namely, that in some instances we have white skies. In all other respects, this is one of the best series of photographs of Welsh scenery we have met with. ⁸²

I believe these photographs are now housed in the National Archive, Kew. Robert Jackson ([of] Jumbo, Chadderton, Manchester) filed copyright on them in 1862.

1) 'A photograph of Pandy Mill, Penmachno, North Wales'. Reference: COPY 1/1/194. Date: 1862 Oct 18.

2) 'A photograph of the river Llugwy, Bettws-y-Coed, North Wales'. Reference: COPY 1/1/190. Date: 1862 Oct 18.

3) 'A photograph of the Ponty Pair, Bettws-y-coed, North Wales'. Reference: COPY 1/1/198. Date: 1862 Oct 18.

- 4) 'A photograph of the miner's bridge, Bettws-y-coed, North Wales'. Reference: COPY 1/1/195. Date: 1862 Oct 18.
- 5) 'A photograph of Conway Castle and suspension bridge, North Wales'. Reference: COPY 1/1/192. Date: 1862 Oct 18.
- 6) 'A photograph of Conway Castle (south view), North Wales'. Reference: COPY 1/1/197. Date: 1862 Oct 18.
- 7) 'A photograph of Pandy Mill and miller, Penmachno, North Wales'. Reference: COPY 1/1/196. Date: 1862 Oct 18.
- 8) 'A photograph of Fons Nodd Ddufn near Bettws-y-coed, North Wales'. Reference: COPY 1/1/193. Date: 1862 Oct 18.
- 9) 'A photograph of the Fons Nodd Ddufn near Bettws-y-coed, North Wales, another view'. Reference: COPY 1/1/199. Date: 1862 Oct 18.
- 10) 'A photograph of Mrs Williams and her cottage near Bettws-y-coed, North Wales'. Reference: COPY 1/1/191. Date: 1862 Oct 18.

- **1864** Jackson Brothers submitted photographs for editorial consideration.⁸³ [see immediately below]
- **1864** "SCENES IN WENSLEYDALE AND YORKSHIRE. – We have received from Messrs. Jackson Brothers, of Oldham, some further examples of their charming landscape photography, the scenes of which are chiefly in Wensleydale, with some in Yorkshire, such as a fine series of Fountains Abbey. We have before had occasion to point out the peculiar excellence of the pictures of these gentlemen, as consisting in the artistic feeling which characterizes them; well-chosen points of view and good photography do much, and the skillful placing of figures in each view do more, to make these photographs really fine pictures, which we cordially commend. Next to their excellence, the most notable point in these pictures is their exceedingly low price, which is the lowest we have ever known for real excellence. The whole-plate prints are sold, well mounted, at two shillings each, a price much less than they are worth."⁸⁴
- **1866.** 2 November at the Yorkshire Fine Art and Industrial Exhibition. "Jackson Bros., Oldham received a Certificate of Merit for excellence in landscape photography."⁸⁵ Exhibit 598 "Jackson Bros., Oldham, photo – Photographs, landscape."⁸⁶ The exhibit was held in York, and opened on July 24th, 1866, closing on October 31st, 1866.

"On a recent journey northwards, I was tempted to stop at York, take a look at the Exhibition there, and if there was anything worth notice in the Photographic Department. ... Messrs. Jackson Brothers, of Oldham, exhibit some very fine views, and show what atmospheric effects the camera is capable of rendering. Their view of "Birstall Church" is a perfect master-piece of photo-aerial perspective."⁸⁷

'Jackson' of Oldham won a medal for an unspecified photograph in this exhibition.⁸⁸ The number of visitors to this event exceed 377,800.

- **1869** Fourth Annual Manchester Photographic Society Exhibition (February 15). “Messrs. Jackson, of Oldham, exhibited a large number of landscape pictures – some of fair merit”⁸⁹

Architecture

- **St. Leonard’s Church, Middleton.** It is reasonably certain that the Jackson Brothers featured St. Leonard’s Church in their photographs.⁹⁰
- **Alkrington Hall, Middleton**⁹¹ Designed by the Venetian architect, Giacomo Leoni, and built in 1735-37 by Sir Darcy Lever. (It has since been converted into apartments,)



- **Rectory of St. Mary’s Church, Prestwich**



The centuries-old rectory, Deyne Hall, was demolished in 1837. It was replaced by the Victorian “Mock-Tudor” structure seen above. In 1840, the new rectory was occupied by the Rev. Thomas Blackburne. It was, in turn, demolished, and replaced by the current Neo-Georgian edifice in 1923.

- **Christ Church Vicarage**, Church Road, Friezland, Saddleworth, Oldham.



This Gothic Revival vicarage was built about 1850. It is a Grade II Listed Building, and, as "Friezland Grange", it is now in private hands.

- **Moor Cock Inn** (now demolished)
The pub, known locally as ‘Bill o’ Jacks’ was located on Saddleworth Moor, overlooking Yeoman Hey Reservoir. It closed in 1937, but was the scene of an unsolved murder in 1832, when its owner, Bill Bradbury, and his son, Thomas, were savagely assaulted. On the Jackson photograph, the sign over the door of the hostelry reads ‘Moor Cock Inn, Joseph Waterhouse’. He appears in the 1861 census, with his wife, Martha, as the Inn Keeper. It seems likely that they are the couple standing in the doorway. It appears he died in September 1862, allowing us to date the photograph to around 1860-62.⁹²



- **Hough Hall, Moston** (front), photo *circa* 1860s. (Currently in a state of disrepair)



- Chadderton Hall (demolished in 1939)



- Foxdenton Hall



Portraits

- John George Blackburne (1815-1871).⁹³ Land, railway and mining surveyor. Fellow of the Geological Society. Surveyor to the Borough of Oldham. Member of the Institution of Civil Engineers, first President of the Manchester District Society of Surveyors and Valuers. Lieutenant-Colonel 31st Lancashire Rifle Volunteers. A copy of the Jackson photograph is in the collection of Manchester Libraries.⁹⁴ This photo appears in "History of the Oldham Lyceum", where he was president from 1858-1864.⁹⁵
- George B. Taylor, JP, owner of Coppice Mill, Oldham. President Oldham Lyceum 1886-1887.⁹⁶
- Nathan Worthington, JP, partner in the Chamber Colliery, Oldham. President Oldham Lyceum 1846-1847.⁹⁷

1870 'Photograph of Archdeacon [of Manchester, Richard] Durnford [1802-1895], three quarter length, full face, with book in right hand'.

Reference: COPY 1/16/217

Copyright owner of work: Jackson Brothers, Jumbo Chadderton, near Manchester. Copyright author of work: Jackson Brothers, Jumbo Chadderton, near Manchester. Form completed: 30 March 1870. Registration stamp: 1870 April 26.

Note: This entry form and photograph (COPY 1/16/217) is contained within Box Number 1 of COPY 1/16. Date: 1870 Mar 30. Held by: The National Archives, Kew.

1870 'Photograph of Archdeacon Durnford, whole length, seated, ¾ face'.

Reference: COPY 1/16/218

Copyright owner of work: Jackson Brothers, Jumbo Chadderton, near Manchester. Copyright author of work: Jackson Brothers, Jumbo Chadderton, near Manchester. Form completed: 30 March 1870. Registration stamp: 1870 April 26.

Note: This entry form and photograph (COPY 1/16/218) is contained within Box Number 1 of COPY 1/16. Date: 1870 Mar 30. Held by: The National Archives, Kew.

1870 'Photograph of Archdeacon Durnford, whole length, standing, nearly full face'.

Reference: COPY 1/16/219

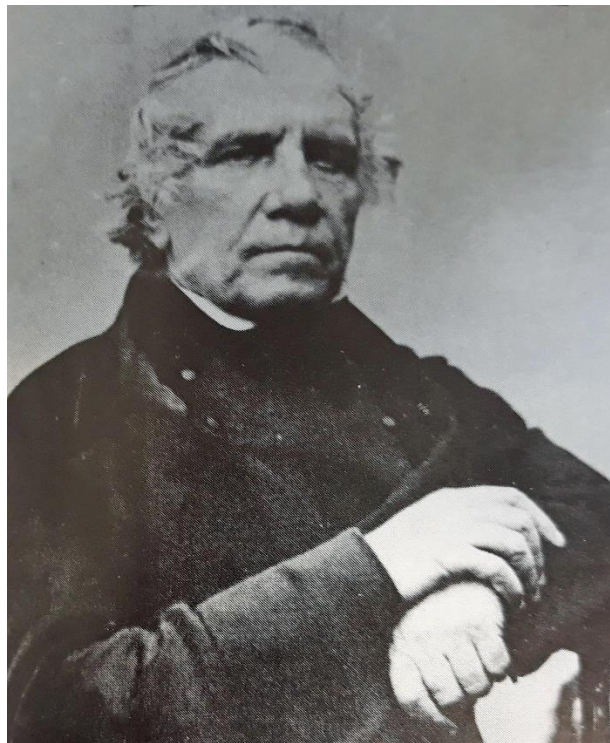
No copy of photograph(s)/artwork(s) annexed.

Copyright owner of work: Jackson Brothers, Jumbo Chadderton, near Manchester. Copyright author of work: Jackson Brothers, Jumbo Chadderton, near Manchester. Form completed: 30 March 1870. Registration stamp: 1870 April 26.

Note: This entry form and photograph (COPY 1/16/219) is contained within Box Number 1 of COPY 1/16. Date: 1870 Mar 30. Held by: The National Archives, Kew.



Jemima 'Mima' Bamford
(see Appendix 1)



Samuel Bamford

Timeline

- **1875** “PHOTOGRAPHIC FASHIONS. – We have been favoured by Messrs. Jackson, Brothers, of Oldham, with a sheet of photographic fashions of gentleman’s hats, which we understand they have for twenty years past been in the habit of producing regularly. The hats are admirably photographed, forming a circular design in the sheet, which is altogether effective. It is somewhat surprising that hitherto comparatively little has been done in photographing designs, patterns and fashions; but it is probable the practice will extend as its value becomes better known.”⁹⁸
- **1876** *Photographic News* acknowledges receipt of a letter from Vernon Landseer Jackson regarding the use of magnesium in subterranean photography by the “Jackson Brothers, of Oldham.”⁹⁹ A week later, they published the letter (shown below). A similar letter was also published in the *British Journal of Photography*.¹⁰⁰

The first use of magnesium in subterranean photography is credited to Alfred Brothers, a Manchester photographer, who made an underground stereographic study of the Blue John Mine, Derbyshire, in 1864, using newly developed magnesium strips. About the time that the Jackson Brothers employed this new method in a coal mine, it was being used by Piazzzi Smyth to photograph the interior of the Pyramid of Cheops in Giza.¹⁰¹ In the strictest sense, Vernon is correct in stating the Jackson Brothers were the first to use magnesium lighting in photographing the workings of *a coal mine*. In doing so, they were certainly among the first to explore the potential of this new method of lighting.

- **1876** The Jackson Brothers of 2, Clegg-street, Oldham are listed under the headings of ‘Photographers’ and ‘Photographic Material Dealers’.¹⁰²
- **1876** “Chemists & Druggists” Jackson & Brothers, Jumbo, Alkrington, Chadderton, Manchester (p. 189).
 “Photographers” Jackson Brothers, 2 Clegg street, Oldham (p. 330)
 “Photographic Material Dealers” Jackson Brothers, 2 Clegg street, Oldham (p. 342).
 “[Alkrington] Chemists and Photographers” Jackson & Brothers, Jumbo (p. 468).
 “[Oldham] Photographers” Jackson Brothers, 2 Clegg street (p. 507).
 “[Oldham] Photographic Material Dealers” Jackson Brothers, 2 Clegg street (p. 508).¹⁰³

Correspondence.

PHOTOGRAPHY UNDERGROUND.

DEAR SIR,—I have read with much interest the recent articles and correspondence on the above subject.

I believe that Messrs. Jackson Brothers, of Oldham, were the first persons who ever attempted to take views of the workings of a coal mine through the aid of magnesium wire.

In May, 1865, my father and uncle, at the request of a member of the Manchester Geological Society, descended the Bradford Colliery, Manchester, for the purpose of testing the capabilities of the magnesium wire (which had then been but lately invented), and obtaining views of the workings. They were accompanied by Mr. Livesey, of the Geological Society, and others. Four negatives were taken by the ordinary wet-plate process; and although they succeeded in getting only moderate results, I believe, if the smoke from the wire could have been conveyed away, better results would have been obtained. The plates were exposed from six to seven minutes, and had it not been for the smoke they might have been exposed much longer, as they were not affected by the temperature; the greatest difficulty which they had to contend with was that, when the wire had been burning for six or seven minutes, it sent forth a dense smoke, which at once filled the mine (notwithstanding the efforts of the miners to force it away), and prevented further exposure of the plates.

I send you four copies from the original negatives for your inspection. Copies from the same negatives were exhibited before the Manchester Geological Society soon after the experiments. I may say that the mine was only four feet high.—Yours truly,

VERNON L. JACKSON.

2, Clegg Street, Oldham, December 13th.

[The copies enclosed are very interesting, and, under the circumstances, successful.—Ed.]

- **1880** "List of Fine Art Dealers" Oldham – Jackson Brothers Clegg-street¹⁰⁴
- **1881** "List of Fine Art Dealers" Oldham – Jackson Brothers Clegg-street¹⁰⁵
- **1882** "List of Fine Art Dealers" Oldham – Jackson Brothers Clegg-street¹⁰⁶
- **1882** Oldham Photographic Society. The Jackson Brothers exhibit an assortment of views and enlargements.¹⁰⁷
- **1888** The Jackson Brothers win a silver medal for the best series of photographs at the Liverpool Photographic Exhibition in the 'Instantaneous (not marine) Class'.¹⁰⁸

- **1898** “List of Fine Art Dealers” Oldham – Jackson Brothers, 2, Clegg-street.¹⁰⁹
- **1892** “Photographic Dealers & Chemists” Jackson Brothers 2, Clegg Street. They are classified under the description: Shopkeepers, chemists, professional photographers and others, from whom a certain kind of photographic plate, but not different makes of plates, may be obtained.¹¹⁰
- **1898** “List of Fine Art Dealers” Oldham – Jackson Bros., Clegg-street¹¹¹
- **No date.** Standing female ¾ length. Details unknown. Printed on mount: Jackson Bros. Jumbo.
Reference: 2456/65a
Negative Sheet Number 2/P17/4. Negative Sheet Number 2/P16/36
Held by: Greater Manchester County Record Office (with Manchester Archives), not available at The National Archives.
- **No date.** Reverse of 2456/65a [above]. Printed on reverse: Jackson Brothers, Landscapes, Portraits, Machinery. Middleton Junction, Jumbo, Chadderton, Nr. Oldham. Duplicates and enlargements of this card at any time. All references to be addressed as above. Reference: 2456/65b. Negative Sheet Number 2/P17/5; Negative Sheet Number 2/P16/37. Greater Manchester County Record Office (with Manchester Archives)
- **No date.** Title: Details unknown [relating to the family of Graham Seton]. Photographer: Jackson Brothers, Artists, Photographers etc., Middleton Junction, Chadderton, Nr. Manchester.
Held by Greater Manchester County Record Office (with Manchester Archives)
Reference: 1398/11 Negative Sheet Number 1/J21/23.
- **No date.** A young girl and boy, the girl carrying a basket, the boy a hoop. Photographer: Jackson Brothers, Jumbo, Chadderton, nr Oldham.
Reference: D158/2/1
Held by: Greater Manchester County Record Office (with Manchester Archives).
- **No date.** One of the Homer family but no details known. (Photographers: Jackson Bros, 2 Clegg Street; Oldham.) Reference: 1264/73. Negative Sheet Number 1/C44/43. Greater Manchester County Record Office (with Manchester Archives).

Jumbo Workshop



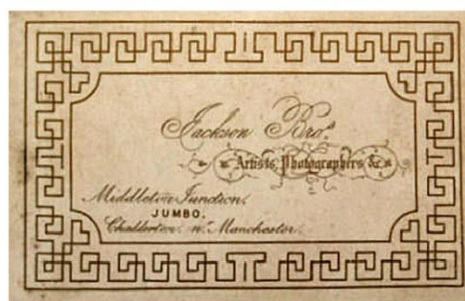
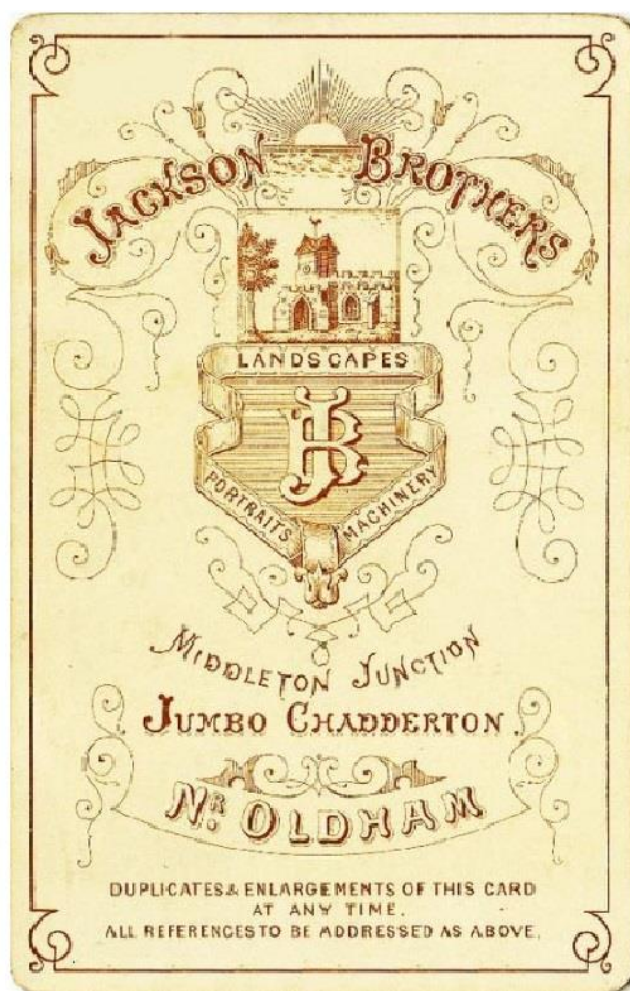
Note that St. Leonard's Church is featured above the monogram on the verso.

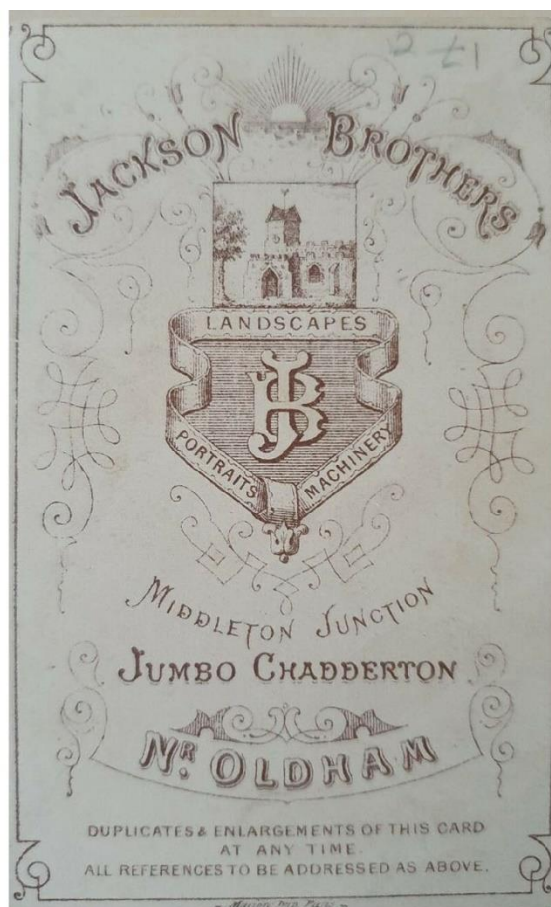


St. Leonard's Church



Samuel Bamford stereoscopic portrait (see Appendix 1)

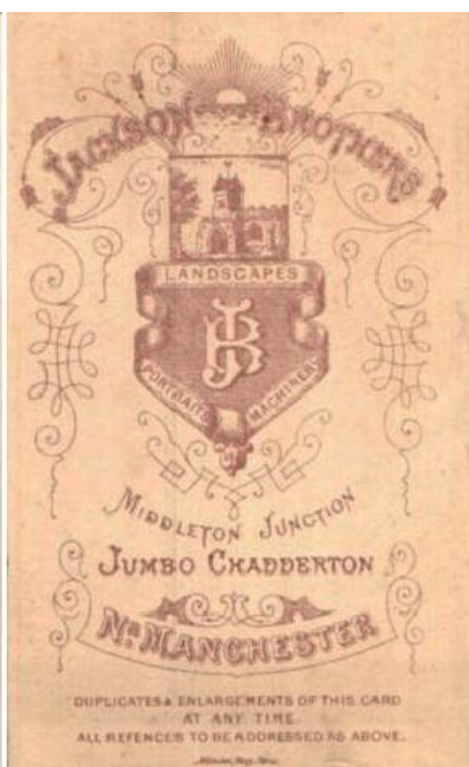
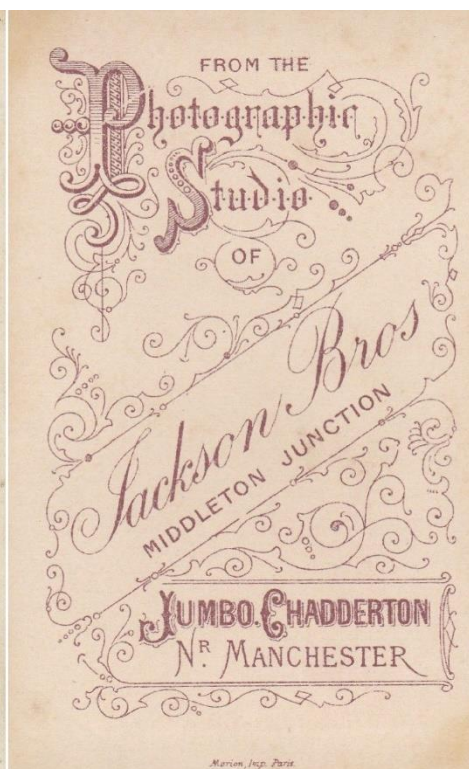


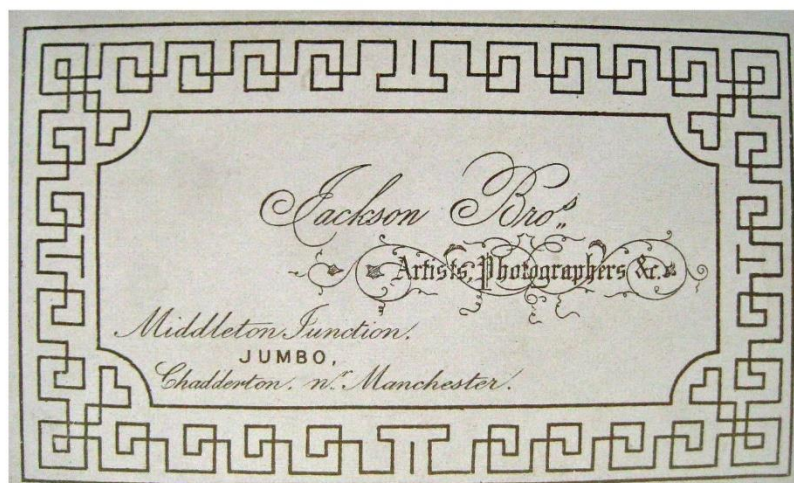




This "Greek key pattern" verso type is dated to circa 1860

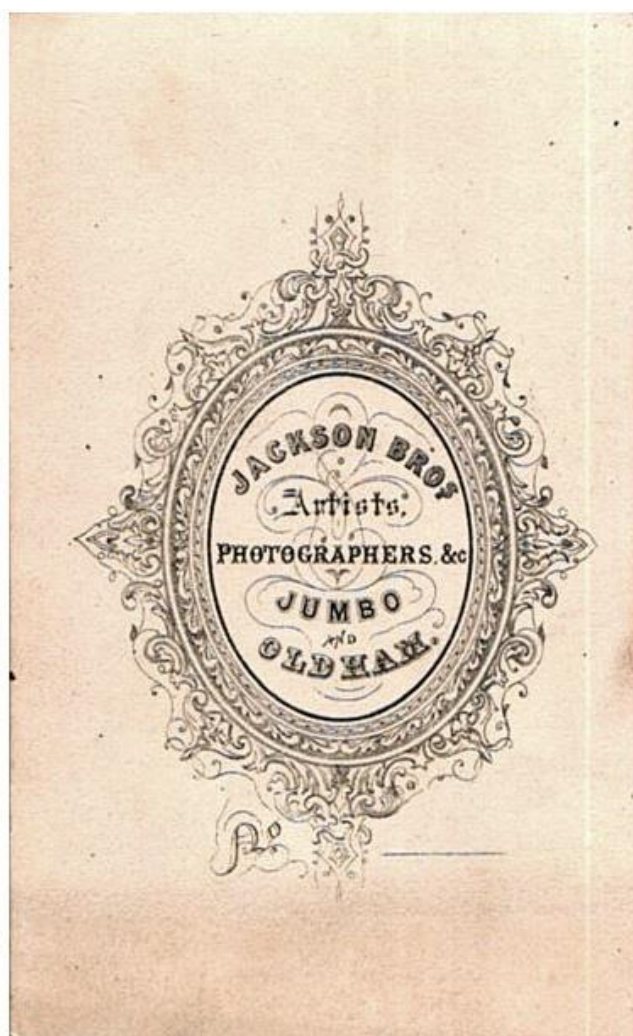


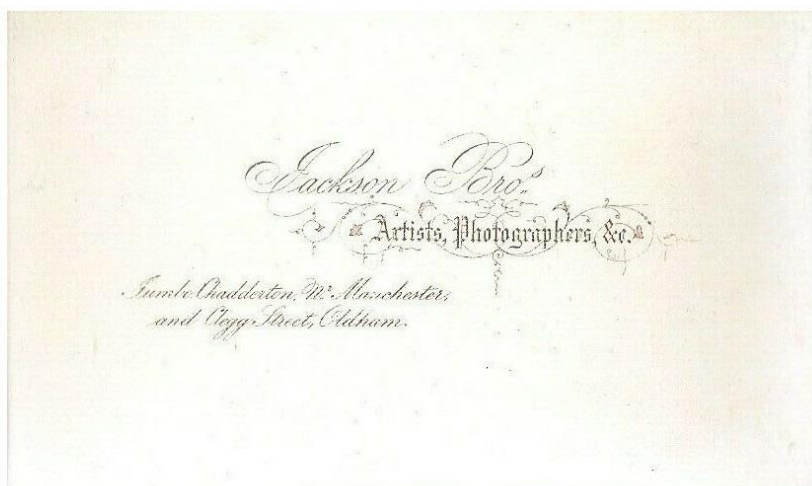
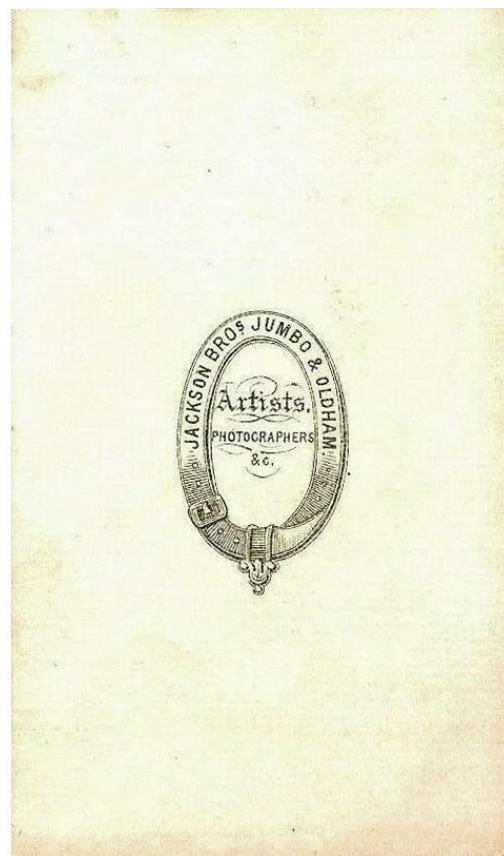
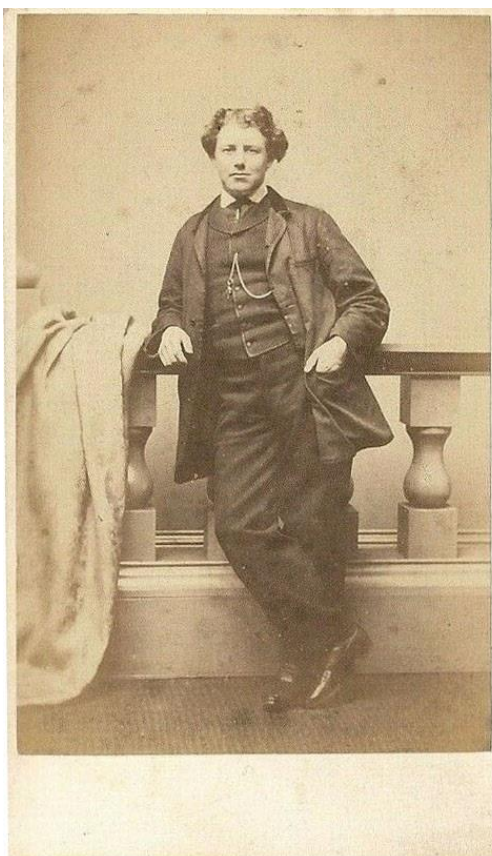


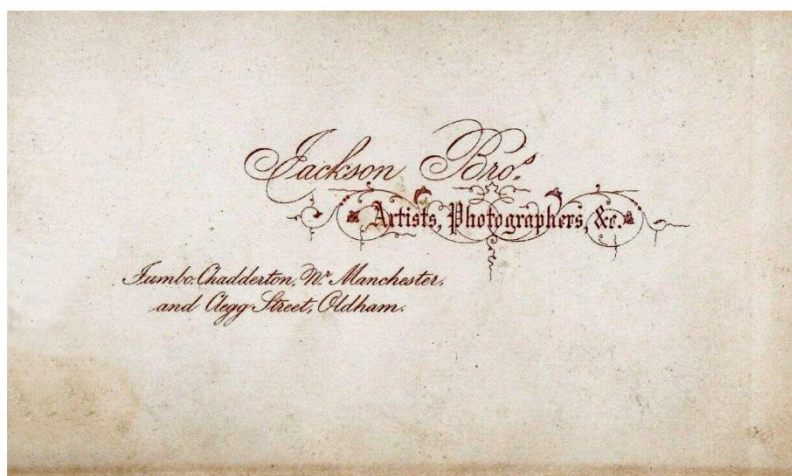
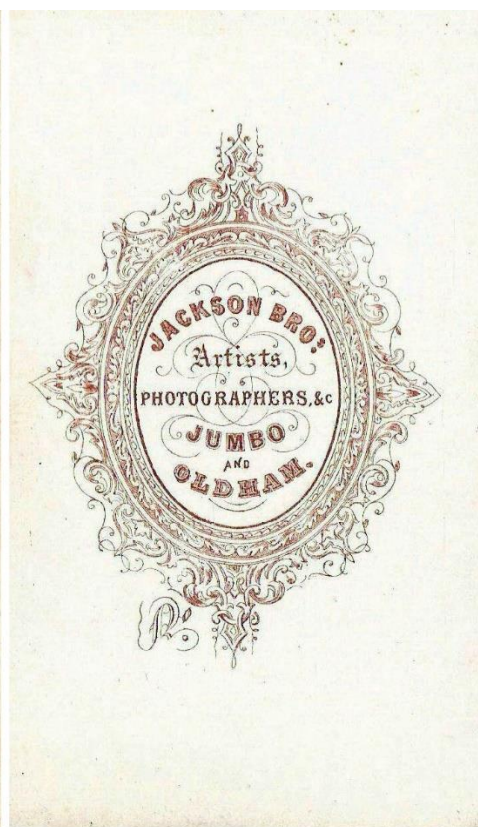


Jumbo and Oldham Workshops

Post-1860





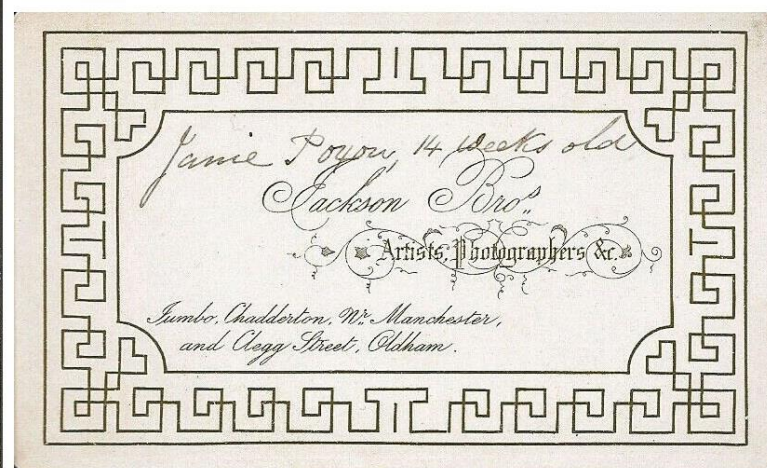
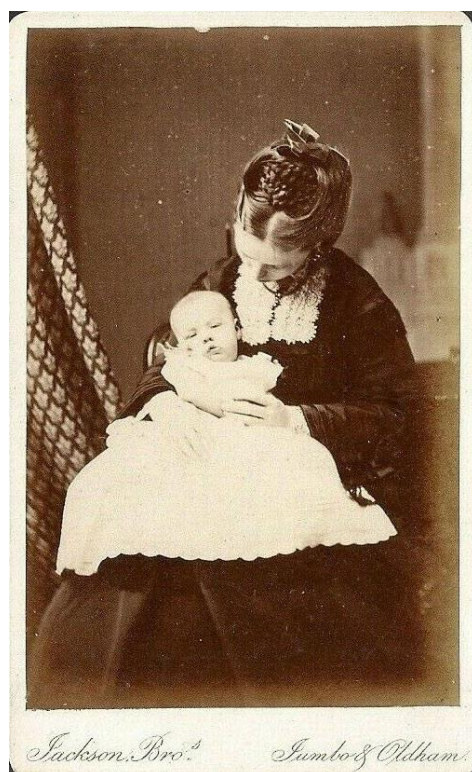
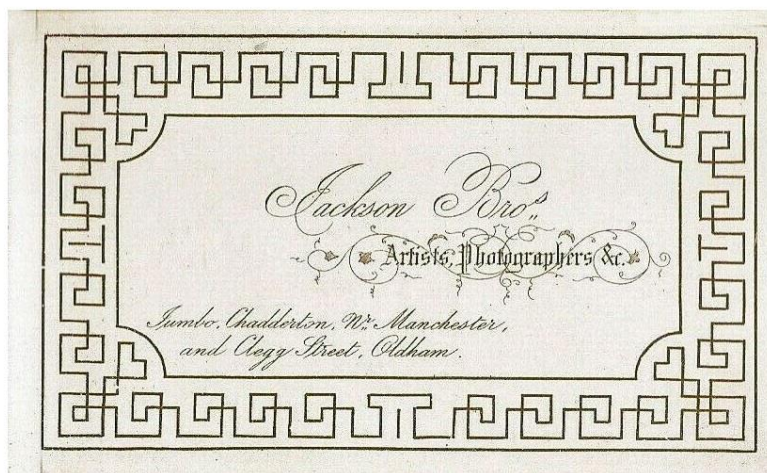


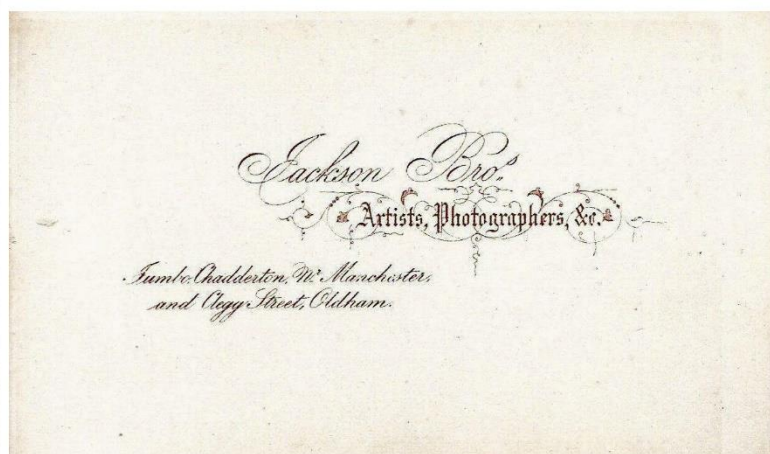


JACKSON BROS.

Jackson Bros.
Artists, Photographers, &c.

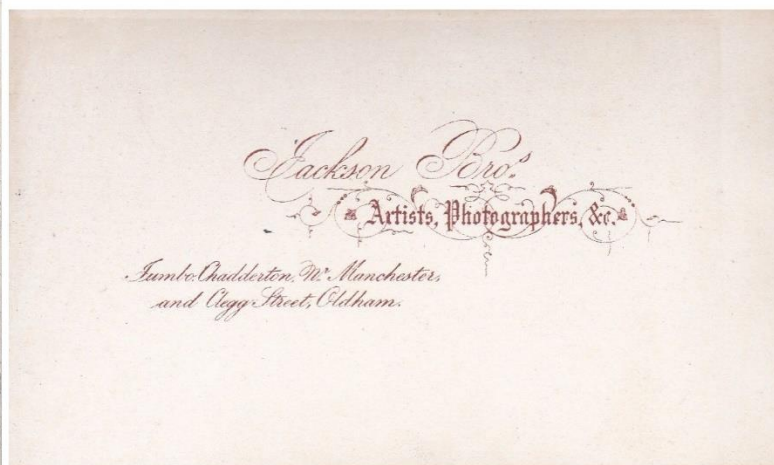
Tambo, Chadderton, W. Manchester,
and Clegg Street, Oldham.







JACKSON BROS



Oldham Workshop



JACKSON BROS.

OLDHAM.

Jackson Bros.
 Artist Photographers
 2, Clegg Street,
OLDHAM
 Sole Licensees for Oldham of the
 Lambertype & Chromotype Patent
 Permanent Photographs
 Copies.
 The same size or enlarged can
 be had at any time.



A carte de visite advertising Lamertypes and chromotypes is 1875 or later.



JACKSON BROS.

Artist Photographers.

etc.

2, Elegg Street.

OLDHAM.

Sole Licensees for Oldham of the
Lambertype & Chromotype Patent
Permanent Photographs.

Copies.

The same size or enlarged can
be had at any time.

Works by John Jackson



WE regret to state that Mr. John Jackson, one of the oldest photographers in the country, died at his residence, South Dene, Rochdale, on Tuesday, September 26. He had not enjoyed good health for the last eighteen months, and had been confined to his bed for twelve or thirteen weeks. Dr. Sharples and Dr. Lord, of Castleton, were his medical attendants. Deceased, who was seventy-two years of age, was the last of five brothers who formerly carried on business as photographers at Oldham and Mill Middleton Junction. About 1865 he commenced business on his own account as a photographer in The Walk, Rochdale. For twenty-nine years he resided at South Dene. In 1885 he removed his business from The Walk to premises adjoining his residence, where it has since been carried on. Mr. Jackson was an advanced Liberal in politics, but took no active part in public affairs. He is survived by his widow, three daughters, and one son. The funeral took place on Friday, the 29th ult.

British Journal of Photography 46 (1899) p. 638.

Photographs by John Jackson for:

William Robertson, *The life and times of the right hon. John Bright (Rochdale, [1877])*

John Bright was born in Rochdale, a Quaker, cofounder of the Anti-Corn Law League, vociferous proponent of free trade, Liberal MP, opponent of the Crimean War, Irish Home Rule and British participation in the American Civil War. He was arguably the finest orator of his day.

- 1866** 1) 'Photograph of birthplace of J Bright MP, front view'.
 2) 'Photograph of birthplace of J Bright MP, back view'.
 3) 'Photograph of residence of J Bright MP, front and side view with man gardening'.
 4) 'Photograph of residence of J Bright MP, side view with woman and two children in foreground'.

Reference: COPY 1/10/588

Copyright owner of work: **John Jackson**, The Walk, Rochdale. Copyright author of work: John Jackson, The Walk, Rochdale. Form completed: 6 June 1866. Registration stamp: 1866 June 7.

Date: 1866 June 6

Held by: The National Archives, Kew

- 1877** 1) 'Photograph of John Bright MP, $\frac{3}{4}$ face, looking to his right'. 2) 'Photograph of John Bright, sitting, $\frac{3}{4}$ face, legs crossed, right arm on back of chair'.

Reference: COPY 1/38/227

Copyright owner of work: **John Jackson**, 6 The Walk, Rochdale. Copyright author of work: John Jackson, 6 The Walk, Rochdale. Form completed: 1 September 1877. Registration stamp: 1877 September 4.

Date: 1877 Sept 1

Held by: The National Archives, Kew

LATEST IMPROVEMENTS IN PHOTOGRAPHY.

J. JACKSON,
THE WALK,

*Sole Licensee for Rochdale and District of
the Lambertype and Chromotype Patent
Photographic Processes.*

Photographs printed on the above principle guaranteed not
to fade.

The Portrait of the Right Hon. John Bright and the Four
Views contained in this work have been taken from Mr. Jack-
son's Original Negatives. Full-size copies can be had at the
above address.

John's work on the Bright photographs was mentioned in The Photographic News and elsewhere.¹¹²



Frontispiece: Portrait of John Bright



Greenbank, the Birthplace of John Bright ... facing p. 10.¹¹³



One Ash ... facing p. 76 [Bright's Residence in Rochdale]



The Friends' Meeting House ... facing p. 509



Fieldhouse Factories ... facing p. 520 [Bright's cotton mill]

The Rochdale Society of Equitable Pioneers or, in its abbreviated form, The Rochdale Pioneers.. It was responsible for establishing the principles upon which today's co-operative movement is founded, and was the first to pay a dividend to its patrons. As mechanisation produced economic duress to many cottage industry weavers, this early group opened their own store to sell provisions and clothing to its members.

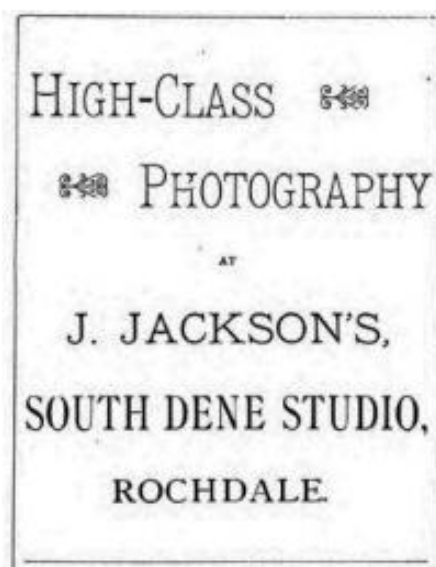


PHOTOGRAPH OF THIRTEEN OF THE ORIGINAL MEMBERS
OF THE
ROCHDALE EQUITABLE PIONEERS' SOCIETY.

1. JAMES STANDRING. 2. JOHN BENT. 3. JAMES SMITHIES. 4. CHARLES HOWARTH. 5. DAVID BROOKS. 6. BENJ. RUDMAN. 7. JOHN SCOWCROFT.
8. JAMES MANOCK. 9. JOHN COLLIER. 10. SAMUEL ASHWORTH. 11. WILLIAM COOPER. 12. JAMES TWEEDALE. 13. JOSEPH SMITH.

The photograph above was taken in 1865 by John Jackson of the thirteen surviving members of the original twenty-eight founding members of the Rochdale Pioneers. Established in 1844, some of the older members had died. James Smithies, who organized the photo-shoot is third from the left in the back row.

"In 1865 Smithies prevailed upon the survivors to gather at Jackson's photographic studio in The Walk". [Greaves, Dorothy and Tweedale, Geoffrey. James Tweedale (1818 - 1886): Rochdale pioneer *Transactions of the The Lancashire and Cheshire Antiquarian Society*, vol. 90 (1994:55-71) p. 66]. This is important in establishing a *terminus ante quem* for the establishment of John's business in Rochdale. He was in Jumbo Lane in 1861, and his Rochdale studio was open by 1865.



Advertisement¹¹⁴

John Jackson's compositional skill can be appreciated by examining the lithographs based on his photographs in Robertson's *Rochdale past and present, a history and guide*.¹¹⁵ Similarly, the lithograph of St. Chad's Parish Church in Rochdale in *The History of the County Palatine and Duchy of Lancaster* is based on a Jackson photograph.¹¹⁶

1871 'Photograph of John Ashworth Esquire, bust $\frac{3}{4}$ face'.

Reference: COPY 1/17/77

Copyright owner of work: **John Jackson**, The Walk, Rochdale, Lancashire. Copyright author of work: John Jackson, The Walk, Rochdale, Lancashire. Form completed: 15 February 1871. Registration stamp: 1871 February 17.

Date: 1871 Feb 15

Held by: The National Archives, Kew

1880 "List of Fine Art Dealers. Rochdale – Jackson, 6, The Walk."¹¹⁷

1881 "List of Fine Art Dealers. Rochdale – Jackson, 6, The Walk."¹¹⁸

1882 "List of Fine Art Dealers. Rochdale – Jackson, 6, The Walk."¹¹⁹

1888 "Photograph of 4-bowl friction & chasing calender with prof diagonal engines."

Reference: COPY 1/392/164

Description: Item is not photograph but printed sheet.

Copyright owner of work: Joseph Hacking Riley trading as J H Riley & Co, Elton Iron Works, Bury, Lancashire. Copyright author of work: **John Jackson**, South Deane Studio, Rochdale. Form Completed 19 May 1888. Registration stamp: 22 May 1888.

Date: 1888 May 19

Dimensions: 13cm x 11cm

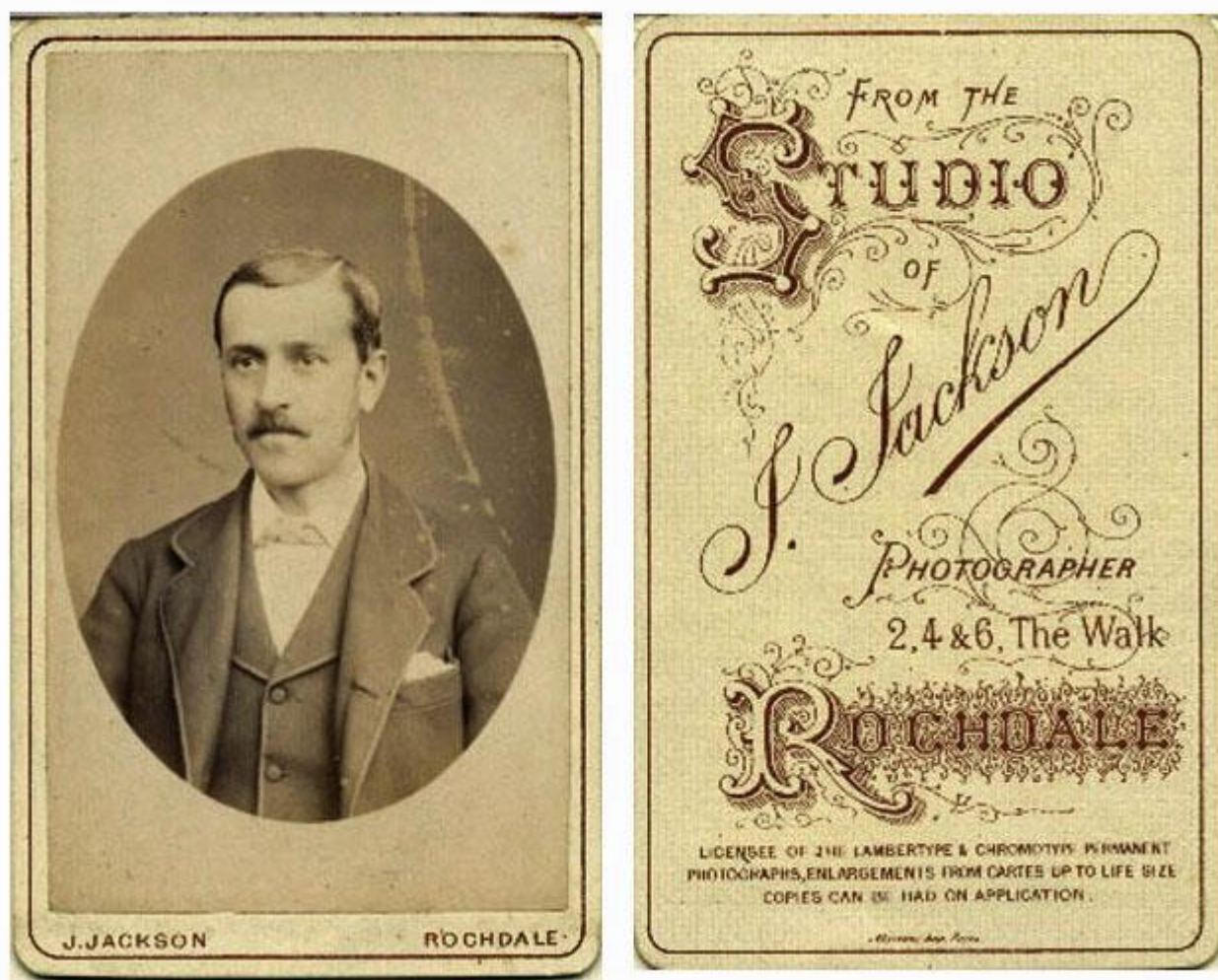
[A calender is a machine with rollers used to finish and smooth fabrics. A possible context for this work is the Royal Jubilee Exhibition, Manchester 1887. A catalogue entry for Elton Iron Works describes a “Calender, Four-bowl Universal, for cotton and linen goods, driven by Hunter’s patent clutch”.¹²⁰]



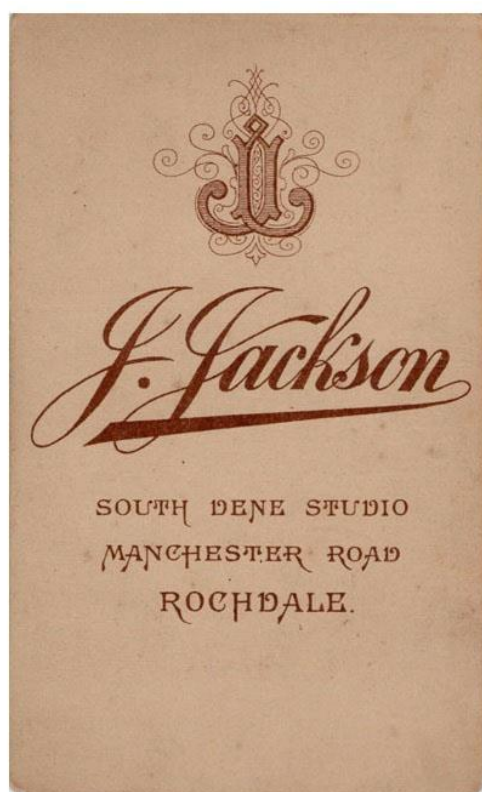
Early example (*circa* before 1865) on right, when the business was located only at 2, The Walk.



This verso, showing 2, 4 and 6, The Walk, is dated to *circa* 1865 to 1886



From the Roger Vaughn Photographic Collection







All South Dene Studio portraits are post-1886

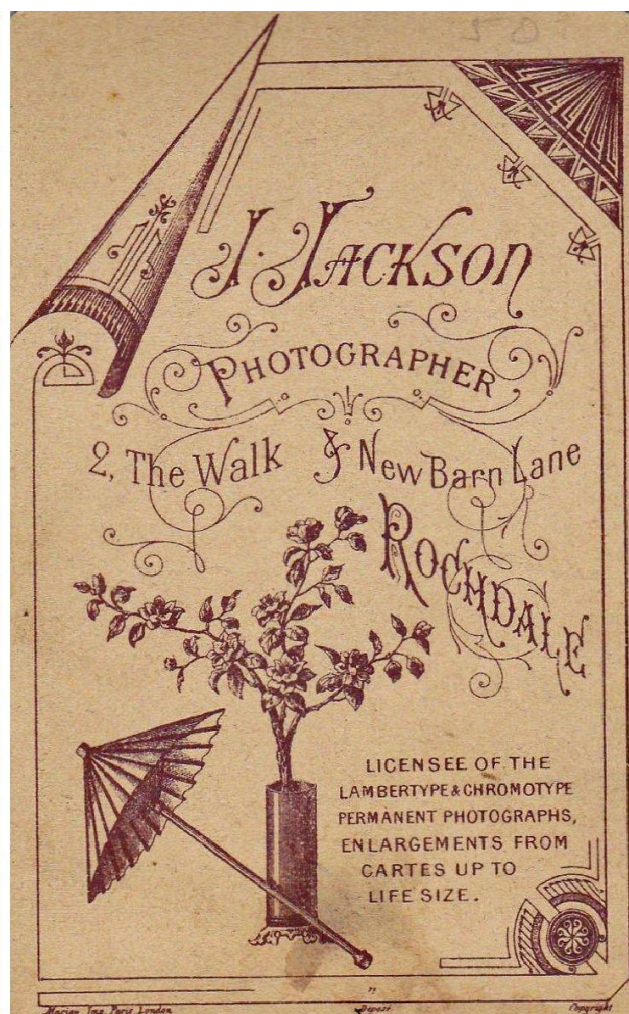




Dated to circa 1885-1886, before the studio on New Barn Lane was named South Dene Studio

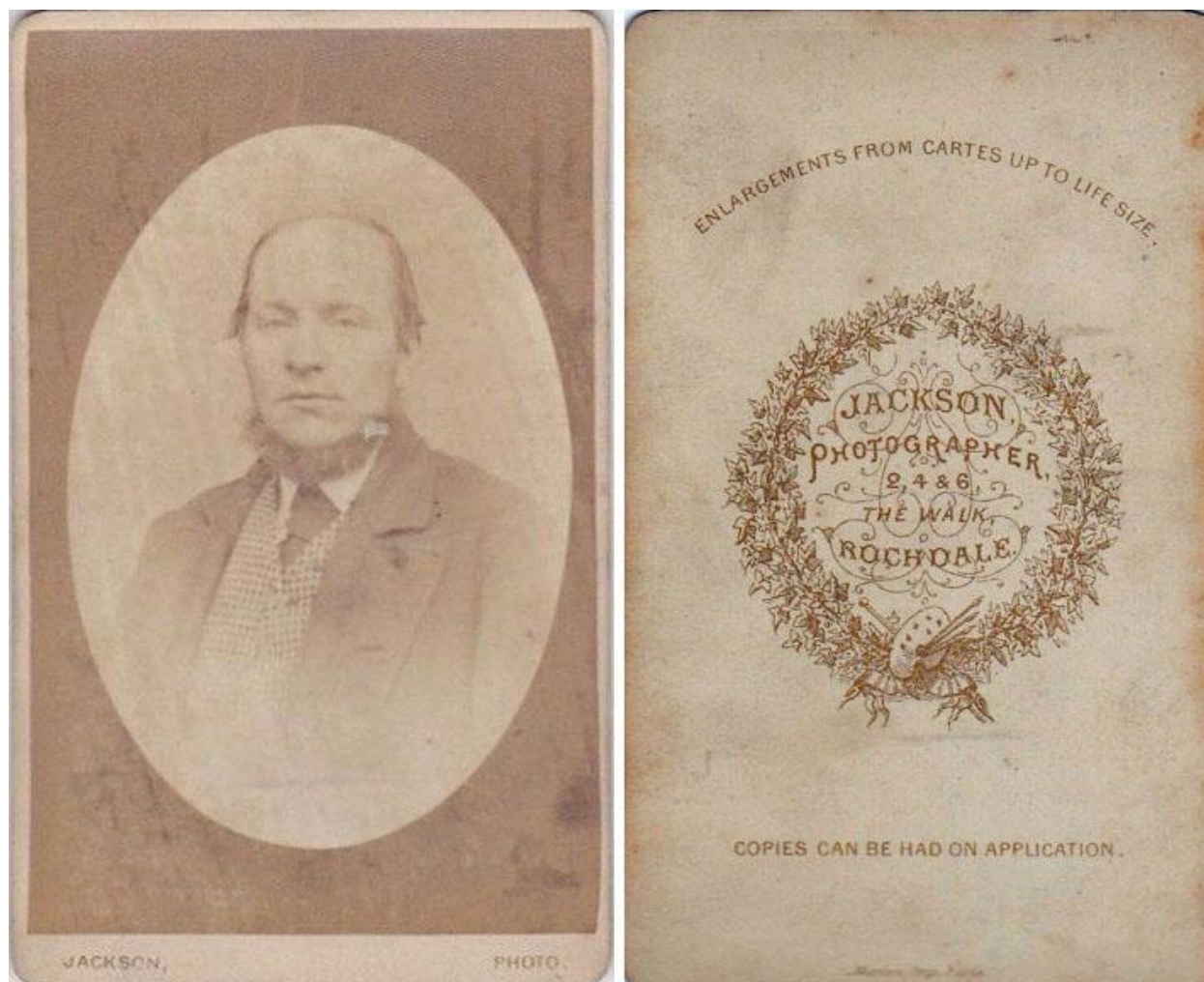


An early pre-1865 production



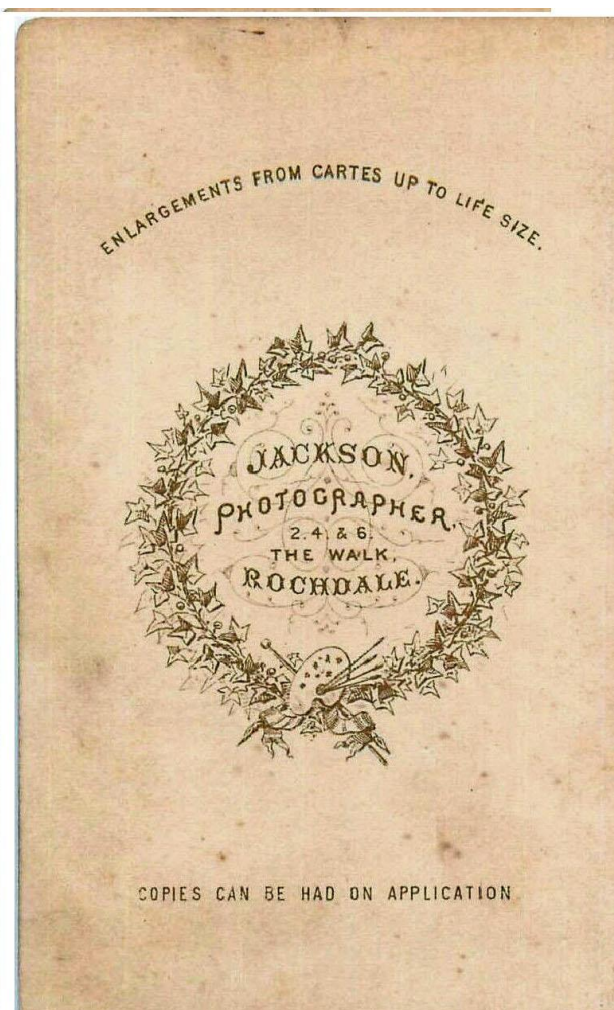
Circa 1885-1886

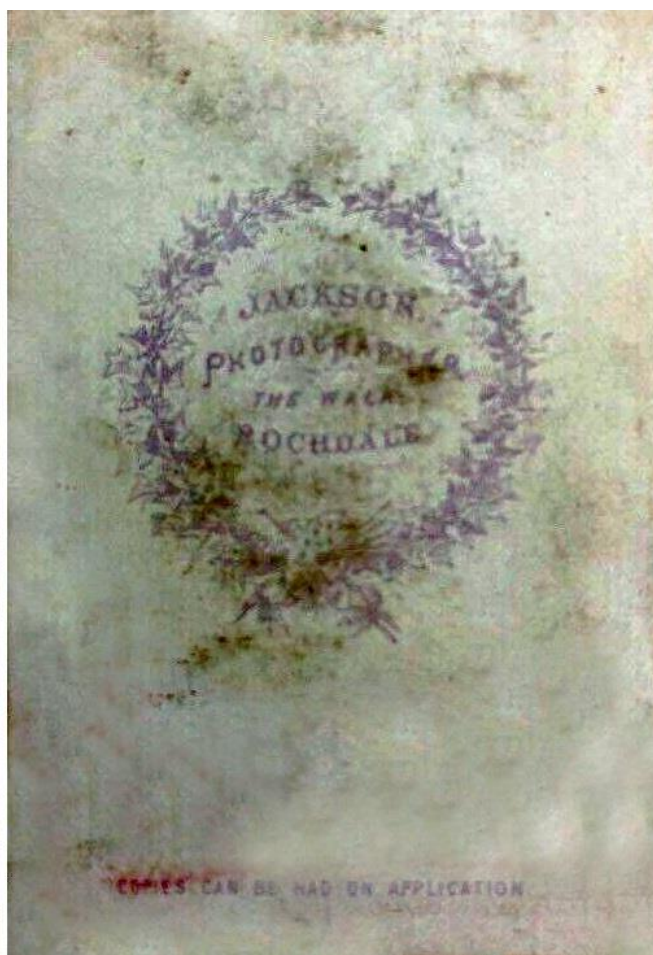
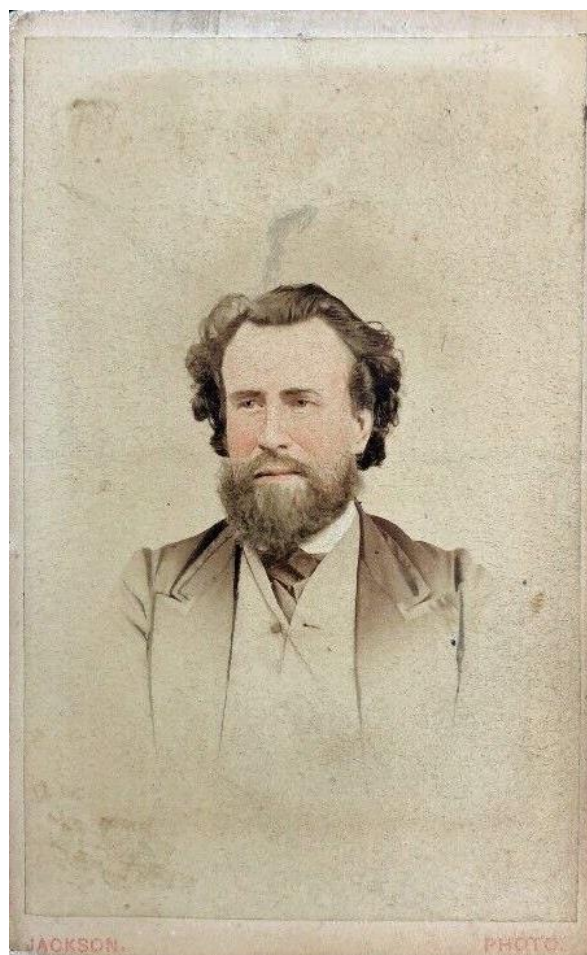


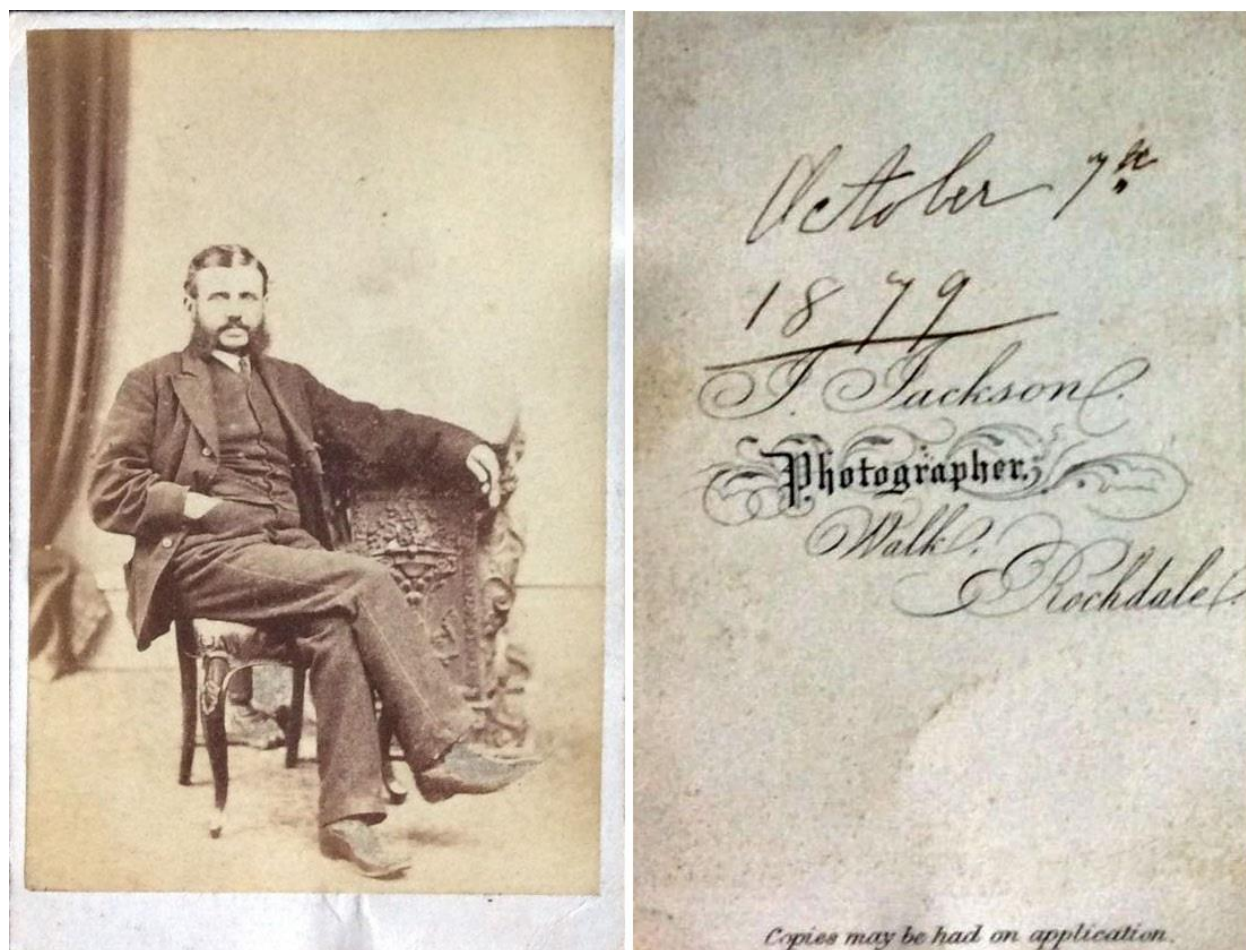




J. Jackson.
Photographer,
Walk.
Rockdale.







The importance of this example is that it is dated, and we can assume that photographs with similar calligraphy on the verso are of a comparable date.

The Rochdale Central Library, Local Studies Collection,
has, among its special collections, a John Jackson Collection of local landscapes (1860–1885).

Works by Charles Arthur Jackson

Charles Arthur Jackson was obviously the 'place to go' as far as portrait photographs were concerned. He photographed many of the local luminaries, lords and ladies, politicians and even Sir Winston Churchill.

1887 "Photograph entitled '**Footing up for partners**', boys in playground choosing partners."

Reference: COPY 1/382/28

Copyright owner of work: Jackson Bros, Middleton Junction, near Oldham. Copyright author of work: **Charles Arthur Jackson**, Middleton Junction, near Oldham. Form Completed 10 October 1887. Registration stamp: 12 October 1887.

Date: 1887 October 10

Held by: The National Archives, Kew

Dimensions: 11cm x 20cm.

1887 "Photograph entitled '**Marbles**', boys playing outside school house."

Reference: COPY 1/382/29

Copyright owner of work: Jackson Bros, Middleton Junction, near Oldham. Copyright author of work: **Charles Arthur Jackson**, Middleton Junction, near Oldham. Form Completed 10 October 1887. Registration stamp: 12 October 1887.

Date: 1887 October 10

Held by: The National Archives, Kew

Dimensions: 11cm x 20cm.

1887 "Photograph entitled '**I diddle o da**', boys playing near door of school."

Reference: COPY 1/382/30

Copyright owner of work: Jackson Bros, Middleton Junction, near Oldham. Copyright author of work: **Charles Arthur Jackson**, Middleton Junction, near Oldham. Form Completed 10 October 1887. Registration stamp: 12 October 1887.

Date: 1887 October 10

Held by: The National Archives, Kew

Dimensions: 11cm x 20cm.

[The above three photographs are referred to in Photographic News – Jackson Bros. (Middleton Junction) 3 photos of boys at play]¹²¹

1888 "Photograph of group of boys in playground playing at 'Hopping over Caps'."

Reference: COPY 1/391/270

Copyright owner of work: Jackson Brothers, Middleton Junction, nr Oldham, Lancashire.

Copyright author of work: **Charles Arthur Jackson**, Middleton Junction, nr Oldham, Lancashire.

Form completed 8 March 1888. Registration stamp: 13 March 1888.

Date: 1888 March 8.

Held by: The National Archives, Kew

Dimensions: 11 cm x 20 cm.

1888 "Photograph entitled 'A three legged race' boys playing."

Reference: COPY 1/391/269

Copyright owner of work: Jackson Brothers, Middleton Junction, nr Oldham, Lancashire.

Copyright author of work: **Charles Arthur Jackson**, Middleton Junction, nr Oldham, Lancashire.

Form completed 8 March 1888. Registration stamp: 13 March 1888.

Date: 1888 March 8

Held by: The National Archives, Kew

Dimensions: 11 cm x 20 cm

"We have all heard how the victory at Waterloo was said by an illustrious statesman to have been won on the play fields of Eton; and those who, for the sake of the competitive grant, overstrain the pupils of our public elementary schools on the bookish side of training, should profit from a study of six photographs, by Jackson Bros., of Middleton Junction, near Oldham, showing the pupils of an elementary school at play. The looks of unrestrained happiness go far to indicate that this side of education must be potent in its influence."¹²²

"JACKSON BROS. – We are much obliged to you for the photographs, which are not only excellent as photographs, but also show good judgement as regards the positions selected. We shall send them to a friend who is interested in the work of public elementary education. Send a set to the editor of the *Graphic*."¹²³

"Photographs Registered. MESSRS. JACKSON BROS. (Middleton Junction) – photo. entitled "A three-legged race". photo entitled "Jumping over caps".¹²⁴

"Photographs Registered. JACKSON BROS. (Middleton Junction, Birmingham [sic]) – photo entitled, "Duckstone" [Duckstone is a children's game]¹²⁵

Liverpool Exhibition. Jackson Bros. awarded a silver medal for their entry.¹²⁶ [see 1896 below]. The Jackson Brothers win a silver medal for the best series of photographs at the Liverpool Photographic Exhibition in the 'Instantaneous (not marine) Class'.¹²⁷

1888 Advertisement.¹²⁸ This was in response to the retirement of Charles' father, David around 1887.

WANTED, a good All-round Hand to
Manage a Photographic Business. . Perma-
nency to a good Man.—Apply, with references,
stating salary, &c., to CHAS. A. JACKSON, Middleton
Junction, near Oldham.

1891 "Photograph of **Alderman Hanson** of Oldham."

Reference: COPY 1/403/224

Copyright owner and author of work: **Charles Arthur Jackson**, Middleton Junction, nr Oldham, Lancashire. Form completed 24 March 1891. Registration stamp: 28 March 1891.

Date: 1891 March 24

Held by: The National Archives, Kew

Dimensions: 14cm x 10cm

1891 "Photograph of **William Richardson**, nearly full face".

Reference: COPY 1/405/251

Copyright owner of work: **Charles Arthur Jackson**, Middleton Junc., near Oldham. Copyright author of work: Charles Arthur Jackson, Middleton Junction, near Oldham. Form Completed 13 August 1891. Registration stamp: 18 August 1891.

Date: 1891 August 13

Held by: The National Archives, Kew

Dimensions: 14cm x 10cm

[Partner in Platt Brothers and Co., producers of textile machinery, iron foundries and colliery proprietors. President and benefactor of the Lyceum, Oldham and Oldham School of Science and Art. He died on 16th December 1892.]

1894 **Samuel Radcliffe Platt** playing clarinet (8th Aug 1894) Photographer: Charles Arthur Jackson. "Photograph of Mr Samuel Radcliffe Platt full length sat with instrument not in his mouth."

Reference: COPY 1/417/344

Copyright owner and author of work: **Charles Arthur Jackson**, Middleton, nr Manchester, Lancashire. Form completed 8 August 1894. Registration stamp: 10 August 1894.

Date: 1894 August 8

Held by: The National Archives, Kew

Dimensions: 19 cm x 15 cm



Samuel Radcliffe Platt (1845-1902), Director and Chairman of the engineering firm Platt Brothers & Company of Oldham. Former High Sheriff of Lancashire. Mayor of Oldham (1887–1889), Director of the of the Manchester Ship Canal (1885–1891)

"Photograph of **Samuel Radcliffe Platt**, 'CAJ' full length, sat down, with instrument in his mouth."

Reference: COPY 1/417/345

Copyright owner and author of work: **Charles Arthur Jackson**, Middleton, nr Manchester, Lancashire. Form completed 8 August 1894. Registration stamp: 10 August 1894.

Date: 1894 August 8

Held by: The National Archives, Kew

Dimensions: 20 cm x 15 cm

"Photograph of Mr **Samuel Radcliffe Platt** three quarters length sat, $\frac{3}{4}$ face."

Reference: COPY 1/417/346

Copyright owner and author of work: **Charles Arthur Jackson**, Middleton, nr Manchester, Lancashire. Form completed 8 August 1894. Registration stamp: 10 August 1894.

Date: 1894 August 8

Held by: The National Archives, Kew

Dimensions: 20 cm x 15 cm

"Photograph of Mr **Samuel Radcliffe Platt**, three quarter length sat side face."

Reference: COPY 1/417/347

Copyright owner and author of work: **Charles Arthur Jackson**, Middleton, nr Manchester, Lancashire. Form completed 8 August 1894. Registration stamp: 10 August 1894.

Date: 1894 August 8

Held by: The National Archives, Kew

Dimensions: 19 cm x 15 cm

"Photograph of Mr **Charles E Lees**."

Reference: COPY 1/417/395

Copyright owner and author of work: **Charles Arthur Jackson**, Middleton, nr Manchester, Lancashire. Form completed 17 August 1894. Registration stamp: 18 August 1894.

Date: 1894 August 17

Held by: The National Archives, Kew

Dimensions: 14 cm x 10 cm

[Prominent Oldham industrialist and art collector (1840-1894)]

1895 'Cabinet photograph of **Adam Lee**'.

Reference: COPY 1/421/142

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1895. Registration stamp: 11 July 1895.

Date: 1895 July 8

Held by: The National Archives, Kew

Dimensions: 14 cm x 9 cm

'Whole plate photograph of **Adam Lee**'.

Reference: COPY 1/421/141

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1895. Registration stamp: 11 July 1895.

Date: 1895 July 8

Held by: The National Archives, Kew

Dimensions: 20 cm x 14 cm

[Adam Lee Liberal candidate for Oldham in election of 1895, Mayor of Oldham]

'Cabinet photograph of **James F Oswald**'.

Reference: COPY 1/421/140

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire.

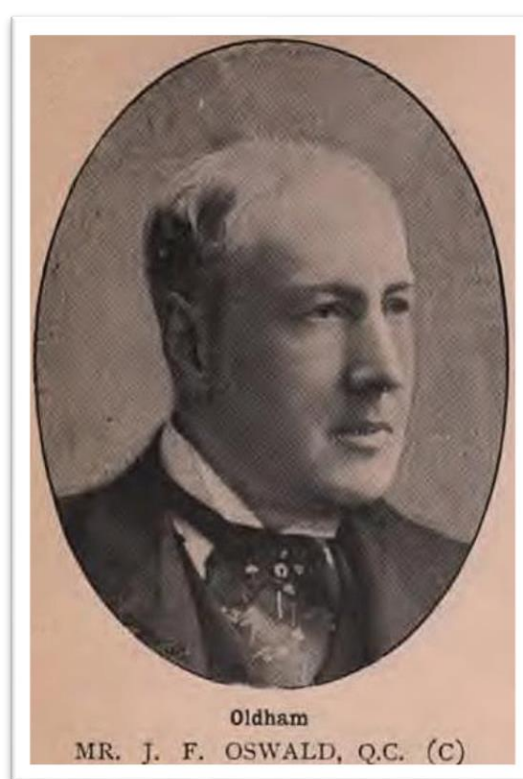
Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1895. Registration stamp: 11 July 1895.

Date: 1895 July 8

Held by: The National Archives, Kew

Dimensions: 14 cm x 9 cm

[The following illustration is a reproduction of the above photograph.¹²⁹ Jackson, C.A., Middleton is acknowledged on the last page of the source.]



'Whole plate photograph of **James F Oswald**'.

Reference: COPY 1/421/139

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1895. Registration stamp: 11 July 1895.

Date: 1895 July 8

Held by: The National Archives, Kew

Dimensions: 20 cm x 15 cm

[James F. Oswald, QC, Conservative MP for Oldham, 1895 election]

"Bust portrait photograph of **Hilton Greaves** Esq, JP."

Reference: COPY 1/419/271

Copyright owner and author of work: **Charles Arthur Jackson**, Long Street, Middleton, Lancashire.

Form Completed 28 January 1895. Registration stamp: 29 January 1895.

Date: 1895 January 28

Held by: The National Archives, Kew

Dimensions: 14cm x 10cm

[Millionaire owner of Derker Cotton Mills, Oldham, Conservative Party Chairman, Oldham, Board of Directors Manchester Ship Canal]

"Three quarters length portrait photograph of **Hilton Greaves** Esq, JP."

Reference: COPY 1/419/272

Copyright owner and author of work: **Charles Arthur Jackson**, Long Street, Middleton, Lancashire.

Form Completed 28 January 1895. Registration stamp: 29 January 1895.

Date: 1895 January 28

Held by: The National Archives, Kew

Dimensions: 14cm x 10cm

1896 The Photographic Club [formed in London in 1847 as the Calotype Club by publisher, Joseph Cundall, and Robert Hunt]. "Mr. Drage showed some photographs by Mr. Jackson, a photographer of Oldham. The pictures showed boys occupied in playing various games which had become obsolete. The pictures, which were awarded a medal at Liverpool, were excellent."¹³⁰

A Scam! "First of all, Mr. C. A. Jackson, photographer, of Middleton and 2, Clegg-street, Oldham, says, with reference to the following letter, which he encloses, that it may be of interest to us – which it is – and that he is not in need of ‘so good a tip’." [The letter solicits photographic businesses to send ten shillings to a London address for an idea that will increase profitability].¹³¹

'Photograph. Bust of **Joseph Travis**'.

Reference: COPY 1/423/88

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 12 January 1896. Registration stamp: 14 January 1896.

Date: 1896 January 12

Held by: The National Archives, Kew. Dimensions: 14 cm x 9 cm

1898 'Photograph of **Oldham Football Team**. First Team'.

Reference: COPY 1/437/670

Copyright owner of work: **Charles Arthur Jackson**, 2 Clegg Street, Oldham. Copyright author of work: Charles Arthur Jackson, 2 Clegg Street, Oldham. Form completed: 29 September 1898. Registration stamp: 1898 September 30.

Date: 1898 Sept 29

Held by: The National Archives, Kew

'Photograph of **Oldham Football Team**. [Second] Team'.

Reference: COPY 1/437/669

Copyright owner of work: **Charles Arthur Jackson**, 2 Clegg Street, Oldham. Copyright author of work: Charles Arthur Jackson, 2 Clegg Street, Oldham. Form completed: 29 September 1898. Registration stamp: 1898 September 30.

Date: 1898 Sept 29

Held by: The National Archives, Kew

[The above two photographs probably refer to Pine Valley, though it may be Oldham Athletics. They appear to be the oldest photographs in Oldham football history.]

1899 'Photograph of Mr. **James Mawdsley** nearly full face'.

Reference: COPY 1/441/45

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire. Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1899. Registration stamp: 1899 July 10.

Date: 1899 July 8

Held by: The National Archives, Kew

[In 1899, a double by-election was held in Oldham, Mawdsley and Winston Churchill stood as Conservative Party candidates.]

'Photograph of Mr. **Winston Churchill** half length, $\frac{3}{4}$ face'.

Reference: COPY 1/441/46

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire. Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1899. Registration stamp: 1899 July 10.

Date: 1899 July 8

Held by: The National Archives, Kew

'Photograph of **Robert Ascroft**, front face'.

Reference: COPY 1/442/307

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire. Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 12 September 1899. Registration stamp: 1899 September 13.

Date: 1899 Sept 12

Held by: The National Archives, Kew

[Solicitor and Conservative MP for Oldham 1895-1899. He died 19 June 1899]

The following illustration is a reproduction of the above photograph.¹³² Jackson, C.A., Middleton is acknowledged on the last page of the source.



'Photograph of Mr. **Alfred Emmott** nearly full face, half length'.

Reference: COPY 1/441/43

Copyright owner of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1899. Registration stamp: 1899 July 10.

Date: 1899 July 8

Held by: The National Archives, Kew

[1st Baron Emmott, Mayor and Liberal MP for Oldham, Under-Secretary of State for the Colonies, Director of the War Trade Department.]

'Photograph of Mrs. **Alfred Emmott** seated nearly full face'.

Reference: COPY 1/441/44

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1899. Registration stamp: 1899 July 10.

Date: 1899 July 8

Held by: The National Archives, Kew

[Mary Gertrude Emmott, Baroness Emmott of Oldham, OBE, JP (1866-1954)]

'Photograph of Mr. **Walter Runciman**, full face, head and bust'.

Reference: COPY 1/441/42

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1899. Registration stamp: 1899 July 10.

Date: 1899 July 8

Held by: The National Archives, Kew

[1st Viscount Runciman of Doxford, prominent Liberal politician, Oldham MP.]

'Photograph of Mrs **Walter Runciman**, half length, nearly full face'.

Reference: COPY 1/441/47

Copyright owner of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire.

Copyright author of work: Charles Arthur Jackson, Market Place, Middleton, Lancashire. Form completed: 8 July 1899. Registration stamp: 1899 July 10.

Date: 1899 July 8

Held by: The National Archives, Kew

[Hilda (née Stevenson)Runciman (1869-1956), Viscountess Runciman of Doxford, Liberal MP for St. Ives. Girton College, Cambridge]

1900 'Photograph of **Middleton Church** with snow'.

Reference: COPY 1/448/125

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton. Copyright author of work: Charles Arthur Jackson, Market Place, Middleton. Form completed: 17 October 1900. Registration stamp: 1900 October 18.

Date: 1900 Oct 17

Held by: The National Archives, Kew

'Photograph of the **Old Boars Head, Middleton** with snow'.

Reference: COPY 1/448/124

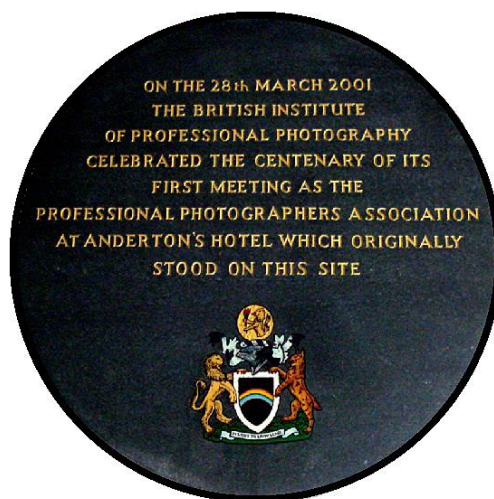
Copyright owner of work: Charles Arthur Jackson, Market Place, Middleton. Copyright author of work: **Charles Arthur Jackson**, Market Place, Middleton. Form completed: 17 October 1900. Registration stamp: 1900 October 18.

Date: 1900 Oct 17

Held by: The National Archives, Kew



1901 It had been discussed among the professional photographic fraternity that a nationwide professional photographic association should be formed. Charles Arthur Jackson wrote in support of this proposal. The first meeting, held at Anderton's Hotel in London on 28 March, 1901, formed a provisional committee, whose task was to establish a formal association. Today it is known as the British Institute of Professional Photographers.



"Shall be pleased if you will add my name to any photographic society whose aim is to uphold the professional photographer, and willingly contribute towards the same."
Chas. A. Jackson, 2, Clegg-street, Oldham."¹³³

Charles promptly joined the new association. His name on the list of members appears as Jackson, Charles Arthur, 2, Clegg-street, Oldham and Middleton.¹³⁴

'Photograph of the **Lancashire County Cricketers**'.

Reference: COPY 1/450/517

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton. Copyright author of work: Charles Arthur Jackson, Market Place, Middleton. Form completed: 7 May 1901.

Registration stamp: 1901 May 8.

Date: 1901 May 7

Held by: The National Archives, Kew

'Photograph [of] group of **Duke of Marlborough, Earl Lytton & Winston S Churchill** esquire MP, standing'.

Reference: COPY 1/453/74

Copyright owner of work: **Charles Arthur Jackson**, 2 Clegg Street, Oldham. Copyright author of work: Charles Arthur Jackson, 2 Clegg Street, Oldham. Form completed: 12 October 1901.

Registration stamp: 1901 October 14.

Date: 1901 Oct 12

Held by: The National Archives, Kew

Former reference: Registration No 5582

'Photograph of Reverend **George Docker Grundy** of Hey, near Oldham, seated'.

Reference: COPY 1/452/130

Copyright owner of work: **Charles Arthur Jackson**, Market Place, Middleton. Copyright author of work: Charles Arthur Jackson, Market Place, Middleton. Form completed: 19th August 1901.

Registration stamp: 1901 August 22.

Date: 1901 Aug 19

Held by: The National Archives, Kew

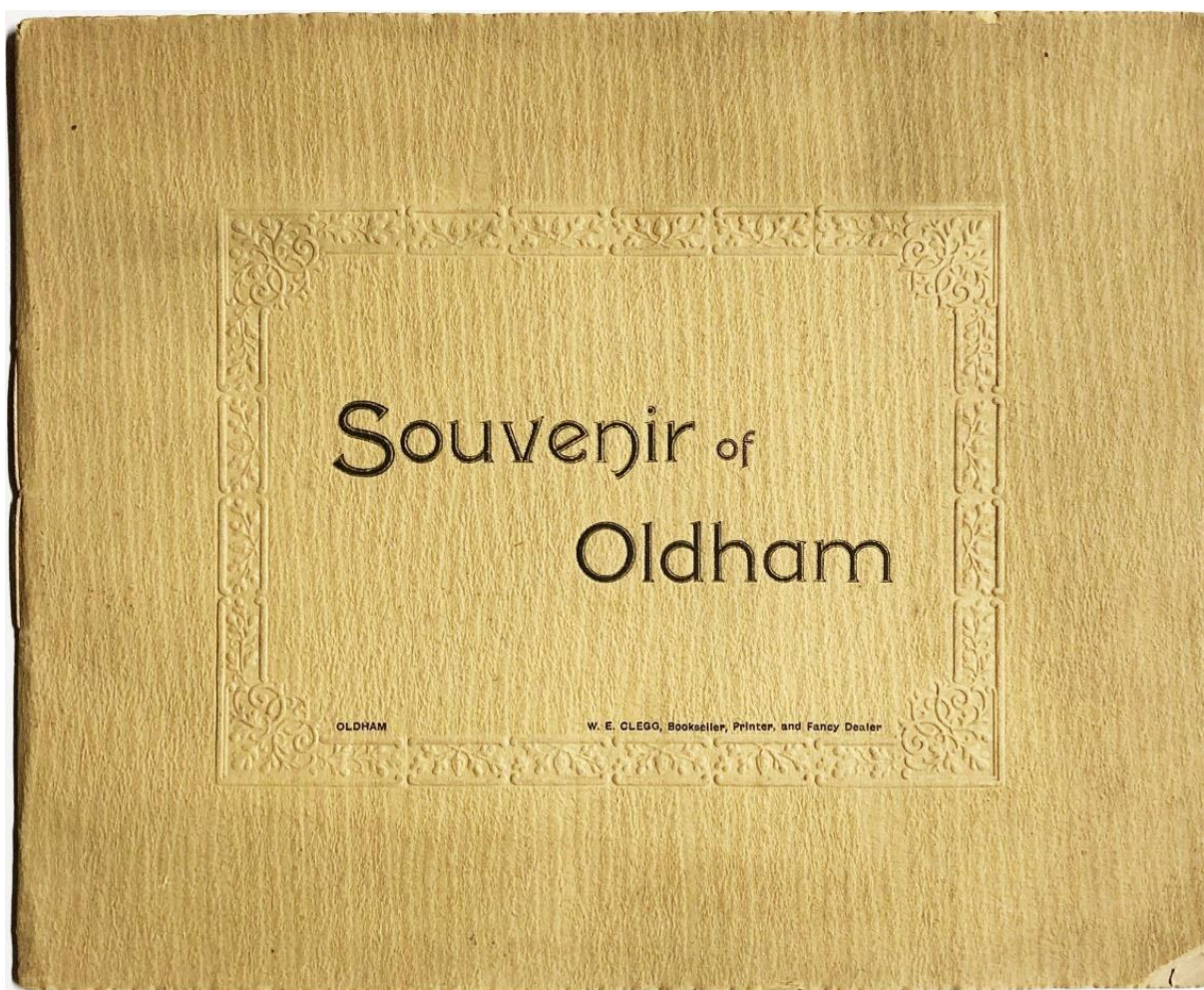
Former reference in its original department: Registration No 5005

[Rev. George Docker Grundy (1807-1901), Anglican Vicar of St. John the Baptist Church at Hey. At the time of his death, he was the oldest living clergyman in England.]

[1904] "From photograph by C.A. Jackson, Oldham. John Higson, historian of Gorton, Droylsden, etc".¹³⁵

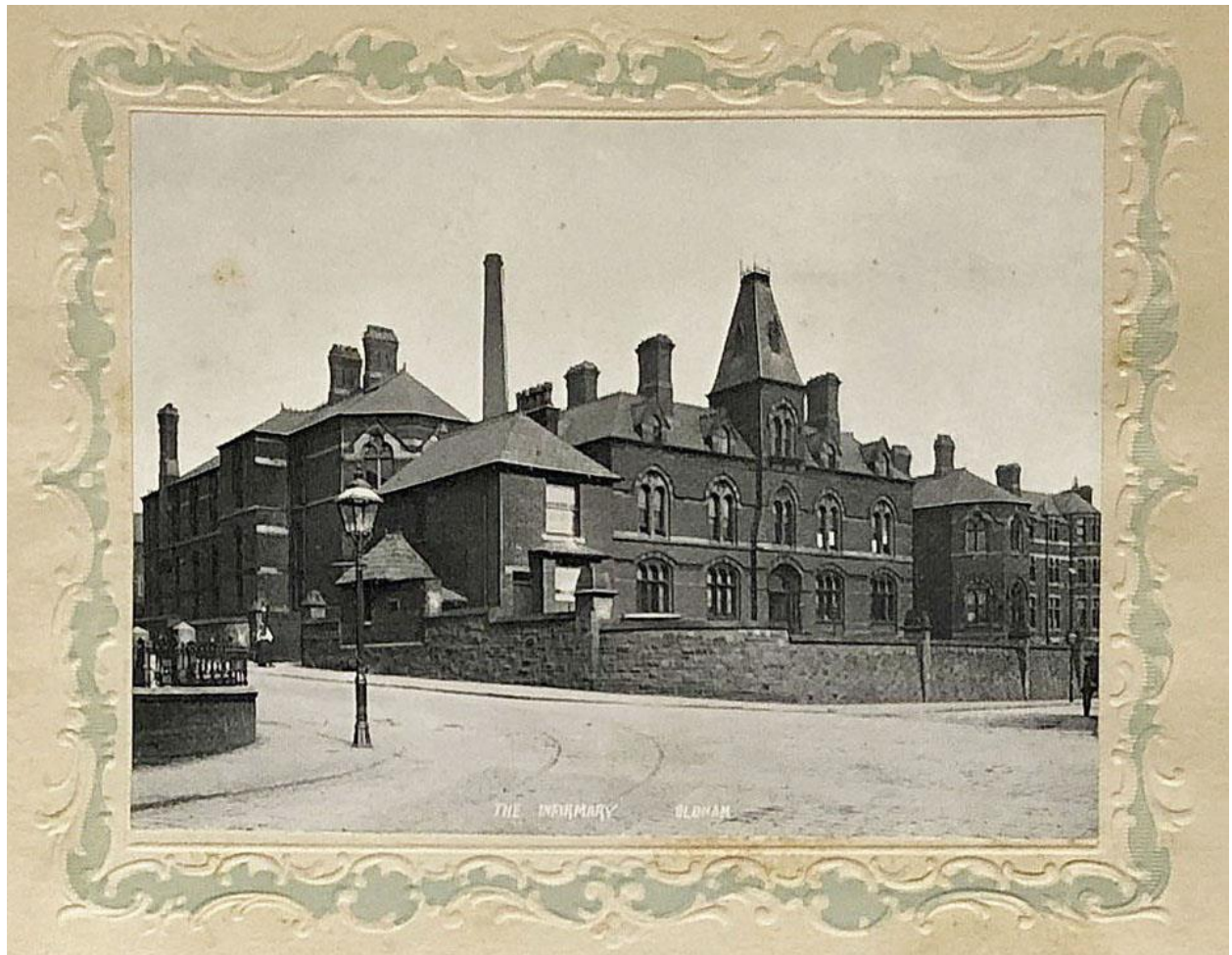


No date. While the souvenir album, shown below, is undated, internal evidence suggests that it was created between 1885 and 1901. Firstly, it contains a photograph of the Oldham Free Library, which was officially opened on 6 August 1885.¹³⁶ The building had been under construction since 1883. Secondly, the photograph of Old Market Place contains some pertinent information. The tram lines in the roadway are for horse-drawn trams, and there is no evidence of any infrastructure to suggest electrified trams. The license for the horse-drawn tram system expired in 1901, after which electrification of the Oldham tramway began.¹³⁷ The shop, E. Perry, Hosier was run by Eliza Perry and her daughter, Clara. In the census for 1891 and 1901, she is the named proprietor.¹³⁸ In 1881, the shop was run by her mother, Eliza Baker.¹³⁹ In 1911, Eliza and her daughter had retired to Blackpool.¹⁴⁰ The shop next door to Perry's was a fishmonger run by James Taylor. In 1881, James was an unmarried fish merchant boarding in a house on Prince Albert Street.¹⁴¹ By 1891, he is married, established as a fishmonger, and has hired a servant.¹⁴² He is retired by 1901.¹⁴³ On balance, a date of about 1890-1895 is suggested by the evidence. This Late Victorian date would be in accordance with the costume worn by the various individuals in the photographs.

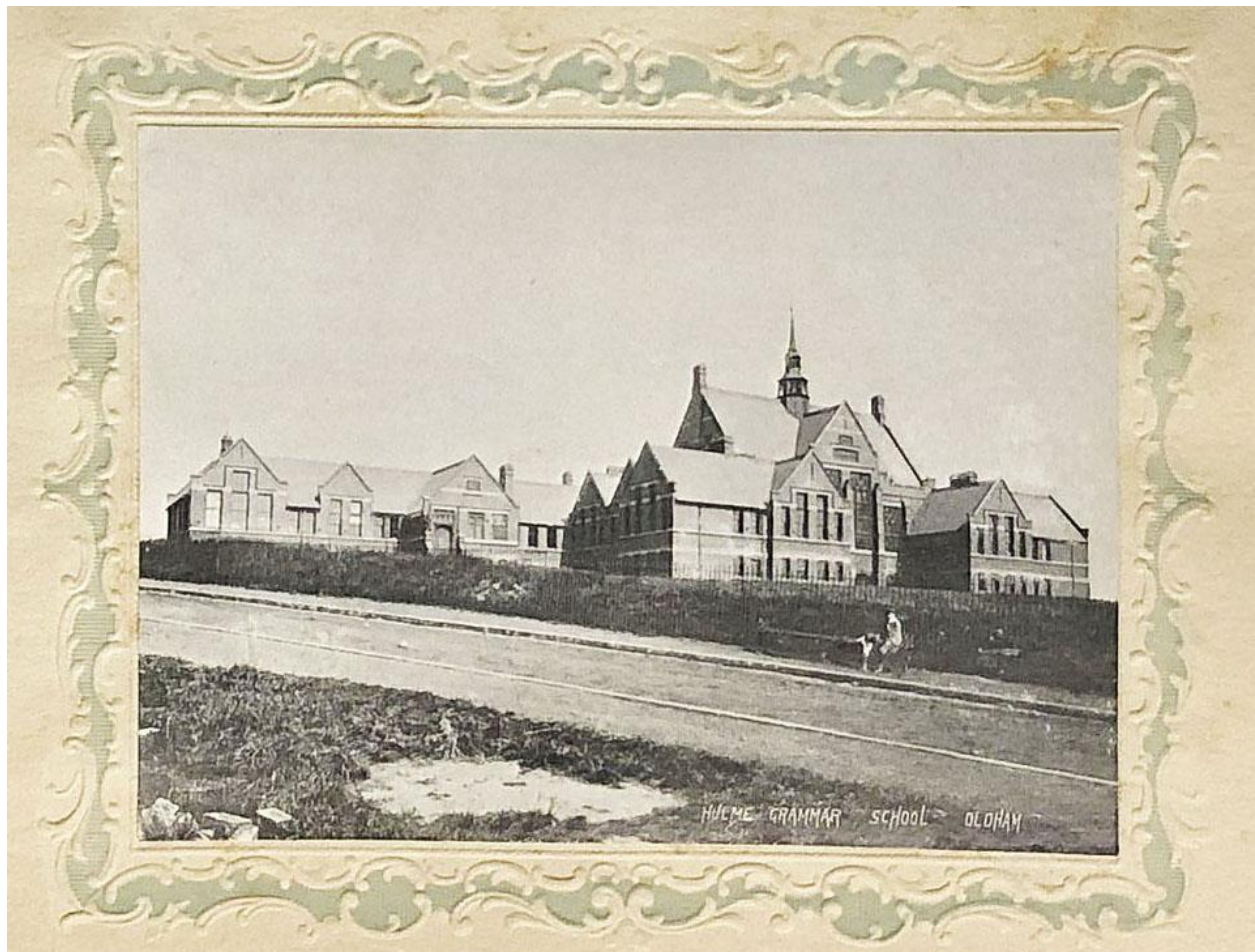




Town Hall



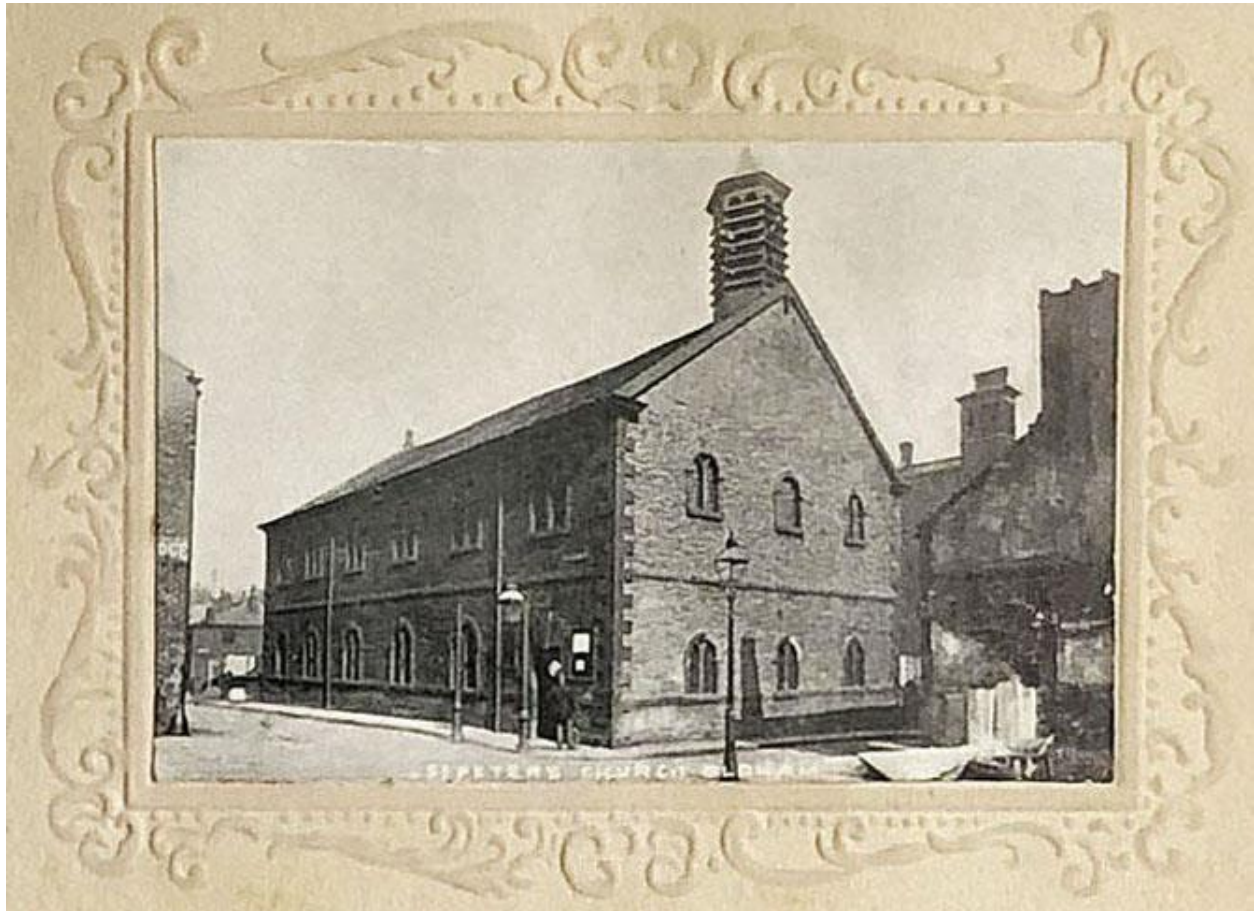
The Infirmary



Hulme Grammar School



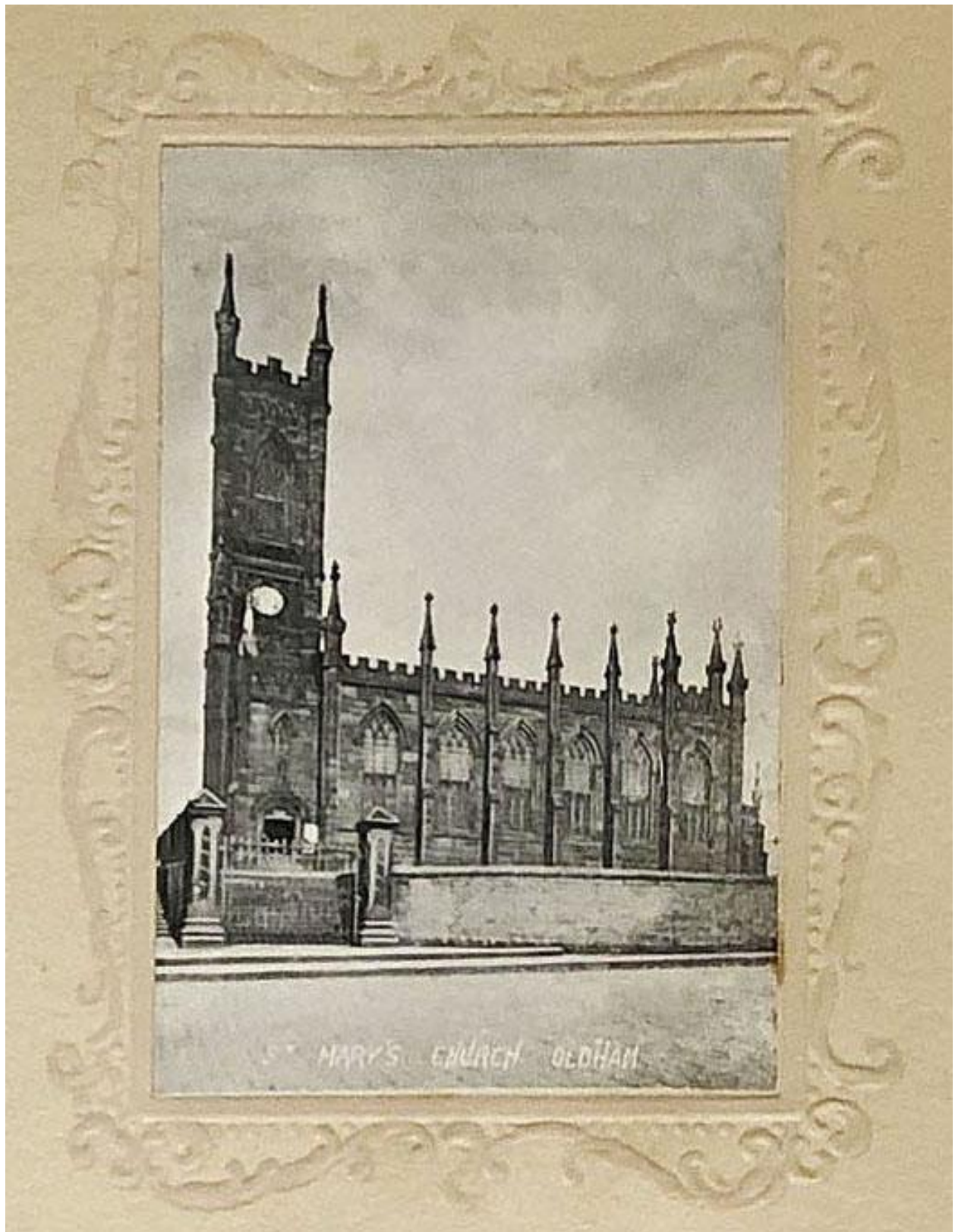
Free Library



St. Peter's Church



Lyceum



St. Mary's Church



Watt's First Engine, Park Bridge



Keeper's House, Oldham Park



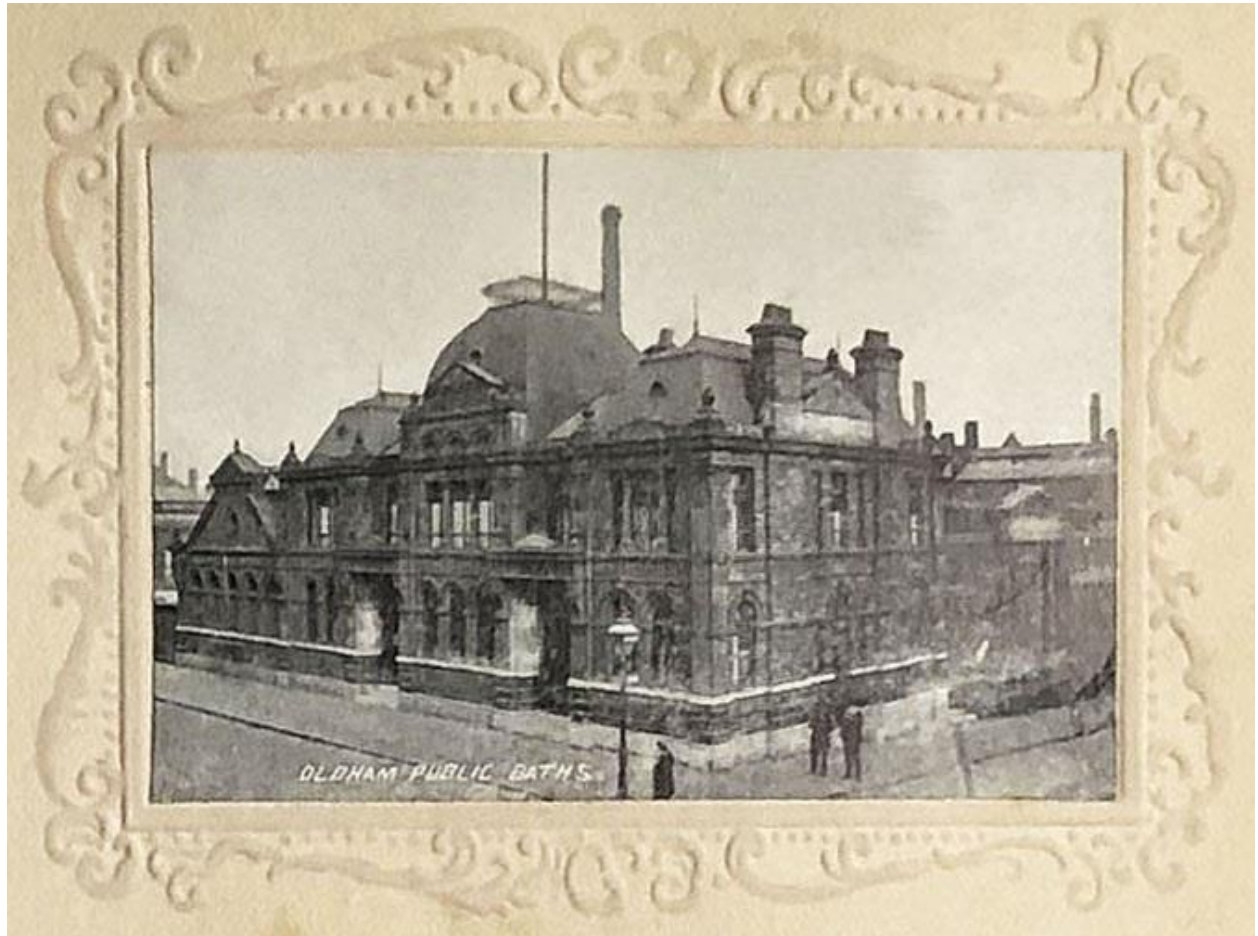
The Park (Alexandra)



Old Market Place



The Park Lake [Winter]



Public Baths



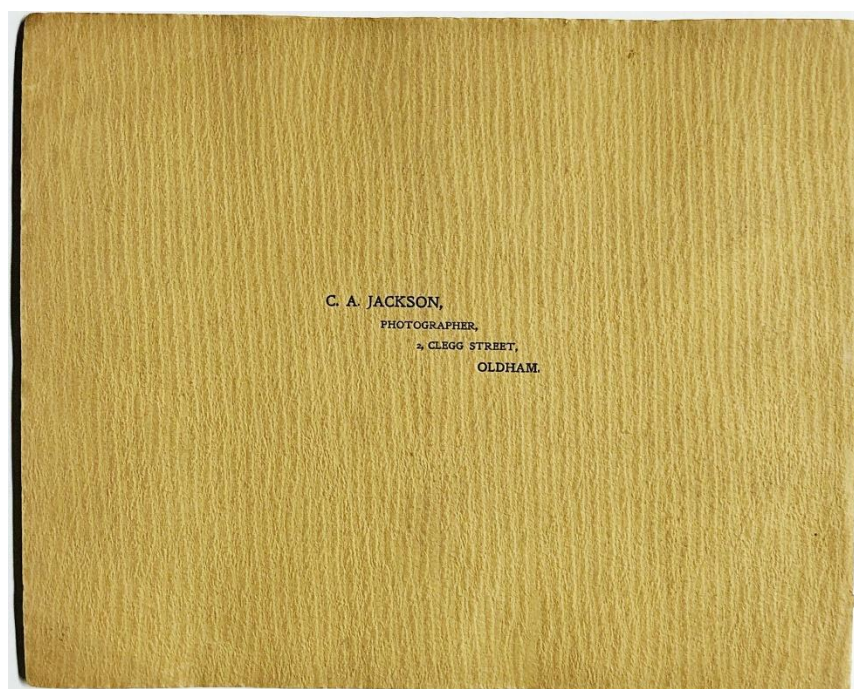
Blue Coat School



Statue of John Platt in front of Oldham Town Hall on right

The statue was unveiled on 14 September 1878 to great ceremony, and erected by public subscription at a cost of 300 guineas. Platt was an industrialist, mayor and Liberal MP for Oldham. The statue was moved to Alexandra Park in 1924. Charles Jackson's photograph was also used to produce a postcard.





Back Cover



*From a cabinet photograph
C.A. Jackson Oldham & Middleton*



Victorian Wedding, probably post-1895



Postscript

In the age of the ubiquitous selfie, we have lost touch with the magic experienced by those who looked upon the first photographs. At the time, what really stunned people was the realistic quality of the image. People enjoyed looking at themselves! It is the reason why the photographs were referred to as “mirrors with a memory”. Their novelty was profoundly captivating (and profitable for the Jacksons), and their survival as a social phenomenon is a testament to their value. The Jackson Brothers were obviously fascinated to the point that their lives were changed. As such, they represent an interesting tranche of social history in that the brothers abandoned their traditional livelihood, which defined their class, in order to exploit the potential of a new technology. In doing so, they were bold, creative and entrepreneurial. Ironically, they stand in sharp contrast to the Luddite reaction that plagued their neighbourhood only a few decades before.

Sic transit gloria mundi

The Jackson Brothers reached their zenith in the 1860s, as they strove to establish name recognition and build their business. If *The Photographic news: a weekly record of the progress of photography* is an indication, they received little attention after 1870. The field of photography by then was becoming crowded, technology was advancing and it was harder to maintain their position as trailblazers. By 1876, we find Vernon Landseer Jackson, writing to the journal to remind them that his father and uncles were the first to use magnesium in the subterranean photography of coal mines, but such things were already becoming a quaint and distant memory. Today, one sees the odd Jackson Brothers’ *carte de visite* for sale on the Internet, but few now know anything about them. Polite Victorian convention referred to them in the collective as “Messrs.”, and very occasionally, if one was singled out, as Mr. Jackson. Individually, they remained virtually anonymous. This is exacerbated by the fact that were on the wrong side of the camera, and, to my knowledge, no photographic portrait of any of them exists (or if they do, they remain unrecognized). Currently, the Jackson Brothers are little more than a footnote in the history of photography, or a topical interest to the local historian. This work makes no pretence to being definitive in its treatment, but it is a start in remembering the contribution of the Jackson family. A fuller treatment is possible, but another, more competent and diligent student, must grasp the baton.

Appendix 1 Excerpts from Samuel Bamford's Diaries¹⁴⁴

Wednesday, 18 August 1858

"Went to Jacksons at Station town. They have several of my photographs, but they are not yet tinted: will be next week: showed me some good bits taken in Boggart-ho Cloof [Boggart Hole Clough]."

Thursday, 16 September 1858

"Walked with Mima [Jemima, his wife] to Tonge; thence through what used to be Tonge Springs to Jumbo, and to Jacksons at Station Town, or what I so name. Her likeness was taken by Photograph; a very good one and I am to go for it on Friday next."

Monday, 11 October 1858

"... I started for Jacksons at Jumbo, or rather at Station town to look after my wife's picture. ...I went to Jumbo. Sat for a stereoscopic likeness of myself. Made an agreement with Jacksons to furnish me with photographic portraits of myself, for the forthcoming edition of my *Life of a Radical* [new rev. ed., 1859], should Heywood decline to publish an engraved portrait about which I have heard nothing yet; and very likely therefore he wont. Single portraits to be charged to me at 6d each, and stereoscopic one at 1/- the couple."

Monday, 28 February 1859

"Went to Middleton, intending to go to Jacksons, the artists at Junction town but gave up."

Wednesday, 2 March 1859

"Went ... to Jacksons at Junction. Got 9 photographs of self, making total 10, and total of stereoscopic cards 12. A very good likeness of the poet of Hale Moss [Samuel Collins, 1802-1878].

Thursday, 10 March 1859

"We called on the Jacksons & I left them a copy of *Radical*."

Sunday, 20 March 1859

"Jackson from Junction came, & we talked about indifferent matters."

Wednesday, 25 May 1859

"I got out at Middleton Junction. Called at Jacksons, got another photographic likeness for Dr. Pegg [surgeon at Newton Heath]."

Wednesday, 2 November 1859

"Potter accompanying me to the canal at Mills Hill, whence he went to Lane End to call on Jacksons, for whom, I am glad to hear, he is likely to have permanent employment in touching up with colour some of their excellent photographs." [Charles Potter, Oldham artist]

Tuesday, 24 January 1860

"Percy urgent again, to sit for my likeness in chalk. Promised to see Jacksons & speak to them about it." [William Percy (1820-1903) Manchester artist]

Appendix 2 Arkholme

The 1901 census shows Charles Arthur Jackson and his family living at 53 Rochdale Road, Middleton. This semi-detached house was built in 1899 by Edgar Wood, experimental architect and avant garde designer of the Arts and Crafts Movement.¹⁴⁵ It is now a Grade II listed building.

Wood's practice was built on private commissions, and he was a close friend of Charles and his brother, Frederick. In 1901, Charles asked Wood to build a detached studio around the corner from no. 53 at 1 Towncroft Avenue, which became known as Arkholme.¹⁴⁶ Arkholme was built in two stages: first as a studio in 1901, on to which living accommodation for Charles' family was added by 1906.¹⁴⁷



References

- ¹ Source: Wikimedia Commons. Author: Mr Stephen, adapted from W. Farrer & J. Brownbill, *The Victoria History of the County of Lancaster*, vol. 5 (London: Archibald Constable, 1911) p. 57. (Creative Commons Attribution-Share Alike 3.0 Unported license).
- ² E. Ekwall, *Place-Names of Lancashire* (Manchester: Manchester University Press, 1922) p. 45.
- ³ W. Farrer & J. Brownbill, *The Victoria History of the County of Lancaster*, 7th ed., vol. 4 (London: Archibald Constable, 1911) p. 375.
- ⁴ *The London Gazette* no. 20121 (19 July 1842) pp. 1990-1992.
- ⁵ Samuel Lewis, *A Topographical Dictionary of England*, 7th ed., vol. 4 (London: Lewis, 1848) p. 375.
- ⁶ Edward Baines, *History, Directory, and Gazetteer, of the County Palatine of Lancaster*, vol. 2 (Liverpool, William Wales, 1825) p. 443-444.
- ⁷ Steven Reynolds Clarke, *The New Lancashire Gazetteer: Or, Topographical Dictionary* (London: Teesdale, 1830) pp. 31, 61.
- ⁸ Edward Baines, *History, Directory, and Gazetteer, of the County Palatine of Lancaster*, vol. 2 (Liverpool: Wales, 1825) p. 436.
- ⁹ Kevin Binfield (ed.) *Writings of the Luddites* (Baltimore: Johns Hopkins University Press, 2004) p. 180.
- ¹⁰ *Popular Guide to the Great Exhibition of the Works of Industry of all Nations* (London: Spicer Brothers, 1851) p. 16.
- ¹¹ Captain Rafter, *The Rifleman; Or, Adventures of Percy Blake*, new ed. (London: Routledge, 1858) p. 42.
- ¹² Steven Reynolds Clarke, *The New Lancashire Gazetteer: Or, Topographical Dictionary* (London: Teesdale, 1830) p. 127.
- ¹³ The place-name does not appear in the parish registers before 1752 (Henry Brierley (ed.) *The registers of the parish of Middleton in the County of Lancaster, 1729-1752*, v. 3 (Cambridge: Cambridge University Press, 1913). The burial record of Frances Collinge of Jumbo, Middleton for 1 August 1793 cites Jumbo as his place of residence (England Deaths and Burials, 1538-1991," (<https://familysearch.org/ark:/61903/1:1:JCFR-L2H>), citing St. Chad's, Rochdale, Lancs.
- ¹⁴ Jon Bee, *Slang: a dictionary of the turf, the ring, the chase, the pit, of bon-ton and the varieties of life* (London: Hughes, 1823) p. 107.
- ¹⁵ Francis Moore, *Travels into the Inland Parts of Africa* (London: Cave, 1738), p. 40; reiterated in Mungo Park, *Travels in the Interior Districts of Africa* (London: Bulmer, 1799) pp. 39-40.
- ¹⁶ Map Ordnance Survey 6 inch England and Wales. Lancashire XCVI, surveyed: 1844 to 1845. Published: 1848.
- ¹⁷ Elias Hall, *A mineralogical and geological map of the coalfield of Lancashire with parts of Yorkshire, Cheshire & Derbyshire*, 1836.
- ¹⁸ Siddhartha Bhadra, The Impact of British Industrial Revolution on a Bengal Industry. *Journal of Humanities and Social Science* (International Organization of Scientific Research) vol. 19, 2014, pp. 11-16.
- ¹⁹ Detail: Ordnance Survey 6 inch to 1 mile Map (1888-1913), Middleton, Greater Manchester Reproduced with the permission of the National Library of Scotland. Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC-BY-NC-SA) licence.
- ²⁰ Stephen Broadberry and Bishnupriya Gupta, *Cotton textiles and the great divergence: Lancashire, India and shifting competitive advantage, 1600-1850* (London: Centre for Economic Policy Research, 2005)
- ²¹ Vanessa Chisti, Producing Paradise: Kashmir's shawl economy, the quest for authenticity and the politics of representation in Europe, c. 1770-1870. In Chitralkha Zutshi (ed.), *Kashmir: History, Politics, Representation* (Cambridge: Cambridge University Press, 2018) pp. 265-283. Michelle Maskiell, Consuming Kashmir: Shawls and Empires, 1500-2000 (*Journal of World History*, vol. 13, 2002), pp. 27-65. Chitralkha Zutshi, "Designed for Eternity": Kashmiri Shawls, Empire, and Cultures of Production and Consumption in Mid-Victorian Britain (*Journal of British Studies*, vol. 48: Special Issue on Material Culture, 2009), pp. 420-440.
- ²² Jane Austen, *Mansfield Park: a novel*, vol.2 (London: Egerton, 1814) p. 288. See also: Suzanne Daly, Kashmir Shawls in Mid-Victorian Novels (*Victorian Literature and Culture* vol. 30, 2002) pp. 237-255.

- ²³ Janki Nath Ganhar, *Jammu Shrines And Pilgrimages* (New Delhi: Ganhar, 1975) p.173. Nagar is Hindi (नगर) for 'town'.
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- ²⁶ John Wilkes, *Encyclopaedia Londinensis, or universal dictionary of arts, sciences and literature*, vol. 11 (London: Adlard, 1812).
- ²⁷ Matthew Blair, *The Paisley shawl and the men who produced it* (Paisley: Gardner, 1904) p. 22-23. Suchitra Choudhury, 'It Was an Imitation to be Sure': The Imitation Indian Shawl in Design Reform and Imaginative Fiction (*Textile History*, 46:2) 189-212.
- ²⁸ *Mechanic's Magazine, Museum, Register, Journal & Gazette*, vol. 11 (London: Salmon, 1829) p. 100
- ²⁹ *London Gazette*, no. 15639 (Nov. 1803) p. 1516.
- ³⁰ Sylvanus Urban, *The Gentleman's Magazine*, vol. 10, n.s. (London: Pickering, 1838) p. 224. Giles Shaw (ed.) *Local Notes and Gleanings: Oldham and Neighborhood in Bygone Times* (Manchester: Sutton, 1887) p. 15.
- ³¹ Edward Baines, *History, Directory, and Gazetteer, of the County Palatine of Lancaster*, vol. 2 (Liverpool: Wales, 1825) p. 438.
- ³² Ordnance Survey. Lancashire XCVII. Surveyed: 1844 to 1845. Published: 1848. Reproduced with the permission of the National Library of Scotland
- ³³ Source: Art UK (Public Catalogue Foundation): Creative Commons Licence.
- ³⁴ Source: Oldham Historical Research Group. Gallery pages sourced and created by Sheila Goodyear. <http://www.pixnet.co.uk/Oldham-hrg/archives/rowbottom/miscellaneous-gallery-pages/Oldham-localnotesandgl02unkngoog-217.html>
- ³⁵ Oldham cum Prestwich is an acknowledgment that Oldham had grown exponentially and had taken precedent over Prestwich: Edward Baines, *History, Directory, and Gazetteer, of the County Palatine of Lancaster*, vol. 2 (Liverpool: Wales, 1825) p. 436.
- ³⁶ *Hansard's Parliamentary Debates*, 3rd ser., vol. 141 (ii) (London: Buck, 1856) p. 363.
- ³⁷ James Butterworth, *History and Description of the Parochial Chapelry of Oldham in the County of Lancaster* (Oldham: Dodge, 1826), pp. 111-112.
- ³⁸ The illustration showing the church is from John Booker, *Memorials of the Church in Prestwich* (Manchester: Simms and Dinham, 1852) frontis.
- ³⁹ The first exhibition of the Royal Collection of Photographs, Crown and Camera: The British Royal Family and Photography 1842-1910, was held at Queen's Gallery, Buckingham Palace (13 Mar 1987-1 Apr 1988).
- ⁴⁰ On the impact of this exhibition on art and its infrastructure in Lancashire see James Moore, *High culture and tall chimneys: Art institutions and urban society in Lancashire, 1780-1914* (Manchester, Manchester University Press, 2018)
- ⁴¹ *Exhibition of art treasures of the United Kingdom : held at Manchester in 1857 : report of the Executive Committee* (Manchester: Simms, 1859) p. 23. List of exhibits: <https://web.archive.org/web/20190503103613/http://peib.dmu.ac.uk/exhibitionDetail.php?exbtid=1032&exhibitionTitle=1857%2C+Manchester%2C+Art+Treasures>
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- ⁴⁵ John Indermaur (ed.) *The Law Student's Journal* vol. 3 (June 1881) p. 83.
- ⁴⁶ *The Telegraph* 14 October 2013; *The Guardian* 17 October 2013
- ⁴⁷ Document number: 7775. Date: 18 Dec 1858. Recipient: Talbot, William Henry Fox. Author: Jackson, Jonathan

Collection: British Library, London, Manuscripts - Fox Talbot Collection. Collection number historic: Acc no 20689 (envelope only). (as seen 28.4.2019) Larry J. Schaaf (ed) *The correspondence of William Henry Fox Talbot* <http://foxtalbot.dmu.ac.uk/letters/transcriptFreetext.php?keystring=Jumbo&keystring2=&keystring3=&year1=1800&year2=1877&pageNumber=0&pageTotal=1&referringPage=0>

⁴⁸ Illustration: John Booker, *A History of the Ancient Chapel of Blackley in Manchester Parish* (Manchester: Simms, 1854) frontis.

⁴⁹ *Commercial Gazette* (London) 17 October 1872.

⁵⁰ Anthony van Dyke Copley Fielding (1787-1855) - 'Off the Dover Coast', watercolour, signed and dated, bears label verso for Charles A. Jackson, Art Dealer, 12 St Anne's Square, Manchester. (Wright Marshall auction catalogue, 20-21 Jan 2015, lot 1590, 126)

⁵¹ *London Gazette* 1915, p. 3812.

⁵² *London Gazette* 23 March 1943, p. 1364.

⁵³ Hansard. *Parliamentary Debates. House of Commons. Written Answers*, vol. 498 (8 Apr 1952) column 206.

⁵⁴ A selection of his paintings can be seen at Art UK:

<https://web.archive.org/web/20190503124627/https://artuk.org/discover/artworks/search/actor:jackson-frederick-william-18591918/page/3>

⁵⁵ *The Exhibition of the Royal Academy of Arts: the one hundred and twelfth* (London, 1880), p. 17, no.333. Oil on canvas (86.3 x 111.8 cm.)

⁵⁶ Touchstones, Rochdale Accession no. 1103: oil on canvas. H 51.7 x W 61.3 cm. Photo credit: Rochdale Arts & Heritage Service (CC BY-NC 4.0).

⁵⁷ *London Gazette* 28 May 1940, p. 3229 (Ann's probate notice)

⁵⁸ He appears to have died from the debilitating effects of Parkinson's Disease, if we interpret the "paralysis ligitans" on a copy of his death certificate as a transcription error for "paralysis agitans".

⁵⁹ In the register of baptisms (St. Michael's, Tonge-cum-Alkrington), on 25 August 1861, there is a second baptism entry for Frederick William Jackson. It is identical to the one shown in the text above. I believe this is an administrative error, and Louisa Florence should have been registered instead. Her birth is registered in the GRO index for June 1861, so she would have been baptized in the weeks following this.

⁶⁰ The third editor of the *Middleton Guardian*, John Lord Bagot, reminisces that during World War I he took piano lessons from Vincent Jackson in Long Street (*Manchester Evening News*, 30 Nov 2007)

⁶¹ She died either in June 1895 or March 1900.

⁶² Photographic Exhibitions in Britain, 1839-1865: <http://peib.dmu.ac.uk/>

⁶³ "Jackson, Mr. R., 2, Clegg Street, Oldham": *Year-Book of Pharmacy* (London: Churchill, 1874 to 1885).

⁶⁴ *The Post Office directory of chemists and druggists, including chemical manufacturers, wholesale druggists, drysalters, and patent medicine vendors, and other trades connected therewith, of England, Scotland and Wales and the principal towns in Ireland* (London: Kelly, 1876), p. 330.

⁶⁵ *Photographer's World*, Nov. 15, 1886, vols. 1-2, p. 18.

⁶⁶ Photograph of Old Packer Rochdale. Copyright owner of work: Ada Jackson, South Dene Studio, New Barn Lane, Rochdale, Lancashire. Copyright author of work: John Jackson, South Dene, Rochdale, Lancashire. Form completed 29 October 1906. Registration stamp: 30 October 1906. National Archives (Kew); Registration No 37676 / Copy 1/502/401. *British Journal of Photography*, November 2. 1906, vol. 53, p. 879.

⁶⁷ T. Frederick Hardwich, *A manual of photographic chemistry : theoretical and practical* (London: Churchill, 1883) pp. 436-444. *The British Journal of Photography*, vol. 23, 14 Apr 1876, p. 171.

⁶⁸ *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 5, no. 158, 13 Sep 1861, p. 432.

⁶⁹ Editorial #: 78512312. Object name: Hutyl623924

⁷⁰ Benjamin Brierley, *Popular Edition of Tales and Sketches of Lancashire Life. Ben Brierley's Lancashire stories*, vol. 1: *Daisy Nook sketches* (Manchester: Heywood, 1882). Samuel Laycock, *Lancashire Rhymes* (Manchester: Heywood, 1864) 'A Peep at Daisy Nook', p. 88.

⁷¹ *Notes and Queries: a medium of intercommunication for literary men, general readers, etc.* new series, vol. 6, 24 Sep 1870 (London), p. 266.

⁷² J.H. Nodal (ed.) *City news notes and queries*, vol. 3, 27 Nov 1880 (Manchester: City News, 1880) p. 228.

⁷³ Copies of the photographs shown in figures 1 and 3 are in the collection of Manchester Libraries, Identifiers m61069 (fig.1) and m61071 (fig.3). They attribute them to the Jackson Brothers, but their dating is incorrect.

- ⁷⁴ A copy of the photograph can be found in the Corbis Historical / Hulton Deutsch Collection (Getty Images) editorial no: 613477194. Object name: h495.jpg. See [image](#).
- ⁷⁵ *The Photographic news: a weekly record of the progress of photography*, vol. 5, no. 148, 5 July 1861, pp. 311-312.
- ⁷⁶ *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 5, no. 151, 26 July 1861, p. 358
- ⁷⁷ *Brontë Society transactions*, vol. 17, no. 2, (Keighley, 1977) p. 138.
- ⁷⁸ *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 6, no. 194, 23 May 1862.
- ⁷⁹ *Photographic Journal, being the Journal of the Photographic Society*, vol. 8, no. 122, June 16, 1862, p. 77.
- ⁸⁰ *British Journal of Photography*, vol. 8, 15 Aug 1862, p. 315.
- ⁸¹ *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 6, no. 219, 14 Nov 1862, p. 552.
- ⁸² *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 7, 13 March 1863, pp. 122-123.
- ⁸³ *The Photographic news: a weekly record of the progress of photography*, v. 8, Sep 16, 1864, p. 456.
- ⁸⁴ *The Photographic news: a weekly record of the progress of photography*, v. 8, Sep 30, 1864, p. 479.
- ⁸⁵ *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 10, Nov 9, 1866, p. 533.
- ⁸⁶ *Official Catalogue of the Yorkshire Fine Art and Industrial Exhibition*, 2nd ed. (York: Lancaster, 1866) p. 107.
- ⁸⁷ John Werge, Photography in the North. *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 10, Oct 19, 1866, p. 496. John Werge, *The Evolution of Photography* (London: Piper & Carter, 1890), p. 227.
- ⁸⁸ *British Journal of Photography*, vol. 13, 9 Nov 1866, p. 537.
- ⁸⁹ *British Journal of Photography* vol. 16, 1869, p. 114.
- ⁹⁰ <https://web.archive.org/web/20190525105719/https://www.manchestereveningnews.co.uk/news/local-news/the-chase-of-terror-968934>
- ⁹¹ *Manchester Evening News* 15 Oct 2009, Image digitally remastered by Danny Hardman.
- ⁹² "England and Wales Death Registration Index 1837-2007," database, FamilySearch (<https://familysearch.org/ark:/61903/1:1:2NKK-6VQ> : 31 December 2014), Joseph Waterhouse, 1862; from "England & Wales Deaths, 1837-2006," database, findmypast (<http://www.findmypast.com> : 2012); citing Death, Ashton Under Lyne, Lancashire, England, General Register Office, Southport, England.
- ⁹³ Obituary. *Minutes of the Proceedings of the Institution of Civil Engineers*, vol. 33, 1872, pp. 206-209.
- ⁹⁴ Identifier: m72323 [image](#)
- ⁹⁵ Arthur Tait, *History of the Oldham Lyceum, 1839-1897* (Oldham: Lee, 1897)
- ⁹⁶ Manchester Libraries. Identifier: m74379 [image](#)
- ⁹⁷ Manchester Libraries. Identifier: m74643 [image](#)
- ⁹⁸ *The Photographic news: a weekly record of the progress of photography*, vol. 19, 12 Nov 1875, p. 551.
- ⁹⁹ *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 20, 15 Dec 1876, p. 600; and vol. 20, 22 Dec 1876, p. 610.
- ¹⁰⁰ Vol. 23, 22 Dec 1876, p. 611
- ¹⁰¹ Alfred Brothers, *Photography: Its History, Processes, Apparatus, and Materials* (London: Griffin, 1899) p. 62. *British Journal of Photography* vol. 43, 1896, p. 229. Helmut and Alison Gernsheim, *The History of Photography*, rev. enl. ed. (London: Thames & Hudson, 1969) p. 427.
- ¹⁰² *The Post Office Directory of Chemists and Druggists*, 3rd ed. (London: Kelly, 1876) pp. 507-508.
- ¹⁰³ *The Post Office directory of chemists and druggists* (London: Kelly, 1876)
- ¹⁰⁴ Marcus B. Huish (ed.) *The Year's Art 1880: an epitome* (London: Macmillan, 1880) p. 166.
- ¹⁰⁵ Marcus B. Huish (ed.) *The Year's Art 1881: an epitome* (London: Macmillan, 1881) p. 197.
- ¹⁰⁶ Marcus B. Huish (ed.) *The Year's Art 1882: an epitome* (London: Sampson Low, 1882), p. 195.
- ¹⁰⁷ *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 26, 3 Feb 1882, p. 57.
- ¹⁰⁸ *British Journal of Photography*, vol. 35, 9 Mar 1888, p. 152.
- ¹⁰⁹ *The Year's Art*, vol. 17, 1898, p. 325.
- ¹¹⁰ Henry Sturme (ed.) *Photography Annual for 1892* (London: Iliffe)
- ¹¹¹ A.C.R. Carter (ed.) *The Year's Art 1898: a concise epitome* (London: Virtue, 1898) p. 325.
- ¹¹² *The Photographic News: A Weekly Record of the Progress of Photography*, vol. 10, June 8, 1866, p. 276. William Robertson, *Rochdale past and present, a history and guide* (Rochdale: Schofield & Hoblyn, 1875), p. 199.

- ¹¹³ "Two views of birthplace of J. Bright, MP" and "Two views of residence of J. Bright, MP" are mentioned under 'Photographs Registered' in *The Photographic News: a weekly record of the progress of photography*, vol. 10, 1866, p. 276. See also v.21, 21 Dec 1877, p. 612 "two photographs of John Bright".
- ¹¹⁴ William Robertson, *Rochdale and the Vale of Whitworth: Its Moorlands, Favourite Nooks, Green Lanes, and Scenery* (Rochdale, 1897), p. 417.
- ¹¹⁵ Townhall of Rochdale (frontis.); The Park, Grammar & Sparrow Hill Schools (facing p. 40); The Cemetery (facing p. 90); The residence of the Right Hon. John Bright (facing p. 194), which can be based on 'One Ash' shown above. Jackson's work is acknowledged on p. 352 of William Robertson, *Rochdale past and present, a history and guide* (Rochdale: Schofield & Hoblyn, 1875)
- ¹¹⁶ James Croston (ed.) *The history of the county palatine and duchy of Lancaster*, vol. 3, new, rev. ed. (London: Heywood, 1888) p. 13: attribution p. 36
- ¹¹⁷ Marcus B. Huish (ed.) *The Year's Art 1880: an epitome* (London: Macmillan, 1880) p. 167.
- ¹¹⁸ Marcus B. Huish (ed.) *The Year's Art 1881: an epitome* (London: Macmillan, 1881) p. 197.
- ¹¹⁹ Marcus B. Huish (ed.) *The Year's Art 1882: an epitome* (London: Sampson Low, 1882), p. 195.
- ¹²⁰ *Royal Jubilee Exhibition, Manchester 1887: official catalogue* (Manchester: Heywood, 1887), p. 128, no. 522.
- ¹²¹ *The Photographic news: a weekly record of the progress of photography*, vol. 31, no. 1525, 25 Nov. 1887, p. 752.
- ¹²² *The Photographic news: a weekly record of the progress of photography*, vol. 32, 20 Jan 1888, p. 41.
- ¹²³ *The Photographic news: a weekly record of the progress of photography*, vol. 32, 20 Jan 1888, p. 48.
- ¹²⁴ *The Photographic news: a weekly record of the progress of photography*, vol. 32, 20 Jan 1888, p. 256
- ¹²⁵ *The Photographic news: a weekly record of the progress of photography*, vol. 32, 20 Jan 1888, p. 96.
- ¹²⁶ *The Photographic news: a weekly record of the progress of photography*, vol. 32, 20 Jan 1888, p. 152.
- ¹²⁷ *British Journal of Photography*, vol. 35, 9 Mar 1888, p. 152.
- ¹²⁸ *The Photographic news: a weekly record of the progress of photography*, vol. 32, 20 Jan 1888, p. v.
- ¹²⁹ "Black & White" Parliamentary Album 1895 (London, 1895), pages unnumbered.
- ¹³⁰ *British Journal of Photography*, vol. 43, 11 Sep 1896, p. 589.
- ¹³¹ *British Journal of Photography*, vol. 43, 4 Dec 1896, p. 769.
- ¹³² "Black & White" Parliamentary Album 1895 (London, 1895), pages unnumbered.
- ¹³³ *British Journal of Photography*, vol. 48, 29 Mar 1901, p. 202.
- ¹³⁴ *British Journal of Photography*, vol. 48, 14 June 1901, p. 374.
- ¹³⁵ H.T. Crofton, *A history of Newton chapelry in the ancient parish of Manchester*, vol. 1 (*Remains historical and literary connected with the palatine counties of Lancaster and Chester*, N.S. vol. 52) Manchester: Chetham Society, 1904, following p. vii.
- ¹³⁶ *Library Chronicle*, vol. 2 (London: Davy, 1885) p. 124.
- ¹³⁷ [Peter Gould], *Oldham Corporation Transport, 1900-1969* (s.l.: Local Transport History Library, 2015) p. 3.
- ¹³⁸ "England and Wales Census, 1891," database with images, FamilySearch (<https://familysearch.org/ark:/61903/1:1:Q524-SZM> : 6 May 2019), Eliza Perry, Oldham, Lancashire, England, United Kingdom; from "1891 England, Scotland and Wales census," database and images, findmypast (<http://www.findmypast.com> : n.d.); citing PRO RG 12, Lancashire county, subdistrict, The National Archives of the UK, Kew, Surrey. "England and Wales Census, 1901," database, FamilySearch (<https://familysearch.org/ark:/61903/1:1:X92J-FVL> : 21 May 2019), Eliza Perry, Oldham, Lancashire, England, United Kingdom; from "1901 England, Scotland and Wales census," database and images, findmypast (<http://www.findmypast.com> : n.d.); citing Oldham Below Town subdistrict, PRO RG 13, The National Archives, Kew, Surrey.
- ¹³⁹ "England and Wales Census, 1881," database with images, FamilySearch (<https://familysearch.org/ark:/61903/1:1:Q27P-YV2J> : 13 December 2017), Eliza Baker, Oldham, Lancashire, England; from "1881 England, Scotland and Wales Census," database and images, findmypast (<http://www.findmypast.com> : n.d.); citing p. 6, Piece/Folio 4069/6, The National Archives, Kew, Surrey; FHL microfilm 101,775,154.
- ¹⁴⁰ "England and Wales Census, 1911," database, FamilySearch (<https://familysearch.org/ark:/61903/1:1:X49D-J2X> : 7 May 2019), Clara Perry in household of Elsie Perry, Blackpool, Lancashire, England, United Kingdom; from "1911 England and Wales census," database and images, findmypast (<http://www.findmypast.com> : n.d.); citing PRO RG 14, The National Archives of the UK, Kew, Surrey.

¹⁴¹ "England and Wales Census, 1881," database with images, FamilySearch (<https://familysearch.org/ark:/61903/1:1:Q27P-YXFY> : 13 December 2017), James Taylor in household of Ann Wolfenden, Oldham, Lancashire, England; from "1881 England, Scotland and Wales Census," database and images, findmypast (<http://www.findmypast.com> : n.d.); citing p. 13, Piece/Folio 4068/50, The National Archives, Kew, Surrey; FHL microfilm 101,775,154.

¹⁴² "England and Wales Census, 1891," database with images, FamilySearch (<https://familysearch.org/ark:/61903/1:1:Q52W-82M> : 6 May 2019), James Taylor, Oldham, Lancashire, England, United Kingdom; from "1891 England, Scotland and Wales census," database and images, findmypast (<http://www.findmypast.com> : n.d.); citing PRO RG 12, Lancashire county, subdistrict, The National Archives of the UK, Kew, Surrey.

¹⁴³ "England and Wales Census, 1901," database, FamilySearch (<https://familysearch.org/ark:/61903/1:1:X9G9-42W> : 21 May 2019), James Taylor, Oldham, Lancashire, England, United Kingdom; from "1901 England, Scotland and Wales census," database and images, findmypast (<http://www.findmypast.com> : n.d.); citing Oldham Below Town subdistrict, PRO RG 13, The National Archives, Kew, Surrey.

¹⁴⁴ Martin Hewitt and Robert Poole (eds.) *The diaries of Samuel Bamford* (Stroud: Sutton, 2000)

¹⁴⁵ David Morris, *Edgar Wood and Middleton Townscape Heritage Initiative. 51-53 Rochdale Road, Middleton: Advice on Restoration* (Middleton: Edgar Wood Society, 2014)

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¹⁴⁷ Letter: John H. D. Archer (Dept. of Architecture, Univ. of Edinburgh) to Mrs. Taylor (Arkholme) 17 Mar 1970: <https://web.archive.org/web/20190525080341/https://artsandcraftschurch.org/taylor-archive-on-arkholme-saved/>